

MOORE AND GIBBONS'S WATCHMEN!

● No. 97 ● June 15 ● \$2.50 (\$3.50 in Canada)

AMAZING HEROES

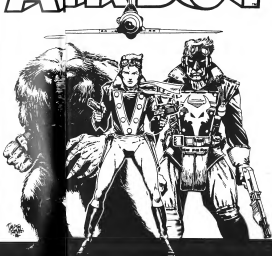


**THEY ARE THE
GREATEST
HEROES
IN AMERICAN
COMICS-- AND
THIS SUMMER,
THEY RETURN.**

By **TIM TRUMAN**
CHUCK DIXON
and **STAN WOCH**



AIRBOY



SUBSTANCE



MAJ COLLINS and TERRY BEATTY'S

Mrs. **TREE**
THE ORIGINAL

MONTHLY FROM RENEGADE

No. 97

AMAZING HEROES

June 15

CONTENTS

Features

26

MARK
GRUENWALD

AN INTERVIEW WITH THE
MAN BEHIND SQUADRON
SUPREMACY AND SP 7
by DAVID SMAY

42

WATCHING THE
WATCHMEN

A PREVIEW OF THE NEXT
ORIGINAL SUPERHERO TITLE
SPACE: ABOVE ZERO!
by FRANK FLEWRY

56

OKAY, AXIS,
HERE WE COME!

A HISTORY OF THE NAZERS
by ANTHONY R. GARANO

Depts.

8

EDITORIAL

10

PERSPECTIVE

COMICS COLLECTING
TIPS AND HOW
by MICHAEL SANDIACOMO

12

2 PG. SPREAD

15

NEWSLINE

18

SILLY COVER

19

COMING
DISTRACTIONS

37

FIRSTLOOK

A NEW OLD TEAM ON BUCKY

67

COMICS IN
REVIEW

MARVEL, MUTANTS, AND MORE

77

AMAZING
READERS

82

SMALL PRESS
WATCH



OUR COVER: DAN O'NEILL depicts the main characters in Fox and Alan Moore's provocative Watchmen series. Colored by Gibbons; alterations by Dan E. MULLER. The Watchmen are © 1986 DC Comics Inc.

BACK ISSUES

Each issue of **AMAZING HEROES** are new, exclusive, and exciting and have a long shelf life. You'll love looking back when you're bored & remember all of the great stories that our readers have on hand every day!

- #15: POWER UP!**
#16: ROSE BORN
#17: THE RISE OF SUPERMAN
#18: SUPERMAN'S FIRST YEAR
#19: THE RISE OF SUPERMAN
#20: SUPERMAN'S FIRST YEAR
#21: SUPERMAN'S FIRST YEAR
#22: SUPERMAN'S FIRST YEAR
#23: SUPERMAN'S FIRST YEAR
#24: SUPERMAN'S FIRST YEAR
#25: SUPERMAN'S FIRST YEAR
#26: SUPERMAN'S FIRST YEAR
#27: SUPERMAN'S FIRST YEAR
#28: SUPERMAN'S FIRST YEAR
#29: SUPERMAN'S FIRST YEAR
#30: SUPERMAN'S FIRST YEAR
#31: SUPERMAN'S FIRST YEAR
#32: SUPERMAN'S FIRST YEAR
#33: SUPERMAN'S FIRST YEAR
#34: SUPERMAN'S FIRST YEAR
#35: SUPERMAN'S FIRST YEAR
#36: SUPERMAN'S FIRST YEAR
#37: SUPERMAN'S FIRST YEAR
#38: SUPERMAN'S FIRST YEAR
#39: SUPERMAN'S FIRST YEAR
#40: SUPERMAN'S FIRST YEAR
#41: SUPERMAN'S FIRST YEAR
#42: SUPERMAN'S FIRST YEAR
#43: SUPERMAN'S FIRST YEAR
#44: SUPERMAN'S FIRST YEAR
#45: SUPERMAN'S FIRST YEAR
#46: SUPERMAN'S FIRST YEAR
#47: SUPERMAN'S FIRST YEAR
#48: SUPERMAN'S FIRST YEAR
#49: SUPERMAN'S FIRST YEAR
#50: SUPERMAN'S FIRST YEAR

- #51: SUPERMAN'S FIRST YEAR**
#52: SUPERMAN'S FIRST YEAR
#53: SUPERMAN'S FIRST YEAR
#54: SUPERMAN'S FIRST YEAR
#55: SUPERMAN'S FIRST YEAR
#56: SUPERMAN'S FIRST YEAR
#57: SUPERMAN'S FIRST YEAR
#58: SUPERMAN'S FIRST YEAR
#59: SUPERMAN'S FIRST YEAR
#60: SUPERMAN'S FIRST YEAR
#61: SUPERMAN'S FIRST YEAR
#62: SUPERMAN'S FIRST YEAR
#63: SUPERMAN'S FIRST YEAR
#64: SUPERMAN'S FIRST YEAR
#65: SUPERMAN'S FIRST YEAR
#66: SUPERMAN'S FIRST YEAR
#67: SUPERMAN'S FIRST YEAR
#68: SUPERMAN'S FIRST YEAR
#69: SUPERMAN'S FIRST YEAR
#70: SUPERMAN'S FIRST YEAR
#71: SUPERMAN'S FIRST YEAR
#72: SUPERMAN'S FIRST YEAR
#73: SUPERMAN'S FIRST YEAR
#74: SUPERMAN'S FIRST YEAR
#75: SUPERMAN'S FIRST YEAR
#76: SUPERMAN'S FIRST YEAR
#77: SUPERMAN'S FIRST YEAR
#78: SUPERMAN'S FIRST YEAR
#79: SUPERMAN'S FIRST YEAR
#80: SUPERMAN'S FIRST YEAR
#81: SUPERMAN'S FIRST YEAR
#82: SUPERMAN'S FIRST YEAR
#83: SUPERMAN'S FIRST YEAR
#84: SUPERMAN'S FIRST YEAR
#85: SUPERMAN'S FIRST YEAR
#86: SUPERMAN'S FIRST YEAR
#87: SUPERMAN'S FIRST YEAR
#88: SUPERMAN'S FIRST YEAR
#89: SUPERMAN'S FIRST YEAR
#90: SUPERMAN'S FIRST YEAR

- #91: SUPERMAN'S FIRST YEAR**
#92: SUPERMAN'S FIRST YEAR
#93: SUPERMAN'S FIRST YEAR
#94: SUPERMAN'S FIRST YEAR
#95: SUPERMAN'S FIRST YEAR
#96: SUPERMAN'S FIRST YEAR
#97: SUPERMAN'S FIRST YEAR
#98: SUPERMAN'S FIRST YEAR
#99: SUPERMAN'S FIRST YEAR
#100: SUPERMAN'S FIRST YEAR
#101: SUPERMAN'S FIRST YEAR
#102: SUPERMAN'S FIRST YEAR
#103: SUPERMAN'S FIRST YEAR
#104: SUPERMAN'S FIRST YEAR
#105: SUPERMAN'S FIRST YEAR
#106: SUPERMAN'S FIRST YEAR
#107: SUPERMAN'S FIRST YEAR
#108: SUPERMAN'S FIRST YEAR
#109: SUPERMAN'S FIRST YEAR
#110: SUPERMAN'S FIRST YEAR
#111: SUPERMAN'S FIRST YEAR
#112: SUPERMAN'S FIRST YEAR
#113: SUPERMAN'S FIRST YEAR
#114: SUPERMAN'S FIRST YEAR
#115: SUPERMAN'S FIRST YEAR
#116: SUPERMAN'S FIRST YEAR
#117: SUPERMAN'S FIRST YEAR
#118: SUPERMAN'S FIRST YEAR
#119: SUPERMAN'S FIRST YEAR
#120: SUPERMAN'S FIRST YEAR
#121: SUPERMAN'S FIRST YEAR
#122: SUPERMAN'S FIRST YEAR
#123: SUPERMAN'S FIRST YEAR
#124: SUPERMAN'S FIRST YEAR
#125: SUPERMAN'S FIRST YEAR
#126: SUPERMAN'S FIRST YEAR
#127: SUPERMAN'S FIRST YEAR
#128: SUPERMAN'S FIRST YEAR
#129: SUPERMAN'S FIRST YEAR
#130: SUPERMAN'S FIRST YEAR



SUBSCRIBE

If you've been searching for the most exciting and informative magazine about comics on the stands, look no further—you've found it!

Every two weeks, **Amazing Heroes** offers a mix magazine of special features and regular columns of fact and opinion, of news and history, of old and new of everything, in short, that makes a magazine fun to read!

- And how **Amazing Heroes** is better than ever—with added pages, added features, and a pricing new look. Just look at some of the things you can find in every issue!
- In-depth **INTERVIEWS** with your favorite stars!
- Up-to-the-minute **NEWS** of the latest happenings!
- Absolutely featured **PREVIEWS** of new series and revamped old ones!
- A **lively COMING COMICS CHECKLIST**, week by week, with loads of cover reproductions!
- **Opinionated REVIEWS** of the latest publications!
- **INTERVIEWS** with some of the exciting new comics series!
- An **exclusive** new **LETTERS COLUMN** to pass your letters and watch your letters!

And the **PLUS** each issue packed added attractions at "Small Press Watch," "Book Reviews," "Daily Comics," "2 Page Special," "Demotek's Indelible Center," as well as a constantly-expanding roster of other regular columns and features!

ADD IT TO YOURS TODAY, YOU MORE, AT NO EXTRA COST, THE NEW AMAZING HEROES PREVIEW SPECIAL—A 145-PAGE WHOPPER OF A MAGAZINE THAT TELLS YOU EVERYTHING YOU NEED TO KNOW ABOUT THE HIGHEST IN COMICS!

So do yourself a favor and SUBSCRIBE TODAY! We promise you won't regret it for a minute!



- Send to: **AMAZING HEROES (Subscription Department) 4259 Corral Road Agoura, CA 93010**
- Send to:
- Bill for the last 12 issues of **AMAZING HEROES** (big fat set at \$19.97/ISSUE). **OR:** for 24 consecutive issues at \$19.97
- Right to the **BEST ISSUE** (36 issues of the **AMAZING HEROES**) for \$19.97 per year!
- Send me the following \$19.97/ISSUE at \$19.97/ISSUE:
- Amazing Heroes Preview Special #1 \$19.97
 - Amazing Heroes Preview Special #2 \$19.97
 - Amazing Heroes Preview Special #3 \$19.97
 - Best of Amazing Heroes #1 \$19.97
 - #1 \$19.97
 - #2 \$19.97
 - #3 \$19.97
 - #4 \$19.97
 - #5 \$19.97
 - #6 \$19.97
 - #7 \$19.97
 - #8 \$19.97
 - #9 \$19.97
 - #10 \$19.97
 - #11 \$19.97
 - #12 \$19.97
 - #13 \$19.97
 - #14 \$19.97
 - #15 \$19.97
 - #16 \$19.97
 - #17 \$19.97
 - #18 \$19.97
 - #19 \$19.97
 - #20 \$19.97
 - #21 \$19.97
 - #22 \$19.97
 - #23 \$19.97
 - #24 \$19.97
 - #25 \$19.97
 - #26 \$19.97
 - #27 \$19.97
 - #28 \$19.97
 - #29 \$19.97
 - #30 \$19.97
 - #31 \$19.97
 - #32 \$19.97
 - #33 \$19.97
 - #34 \$19.97
 - #35 \$19.97
 - #36 \$19.97
 - #37 \$19.97
 - #38 \$19.97
 - #39 \$19.97
 - #40 \$19.97
 - #41 \$19.97
 - #42 \$19.97
 - #43 \$19.97
 - #44 \$19.97
 - #45 \$19.97
 - #46 \$19.97
 - #47 \$19.97
 - #48 \$19.97
 - #49 \$19.97
 - #50 \$19.97

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____

(Make check or money order payable to Amazing Heroes. Outside the U.S. add postage and \$1.00 a year.)

Comic Collecting Then And Now

by Michael Sanjuroto

Kids today.

The other day I was at my local comic shop picking up my weekly fix of pre-waxed, pre-bagged, alphabetical new comic releases when some whiny kid was grousing about not being able to get a third copy of *Dark Knight*.

A third copy. He wanted one to read and two to read in plastic and slide for a king's ransom someday. It started the thinking about how comic collecting has changed in the (aged) 20 years I've been collecting. It also started me talking like my father. "Why you little worm," I said. "When I was your age I didn't have a comic book shop to go to. I had to walk 30 miles to a sleazy book store, once a week, in the snow, both ways, and just hope that the new shipment came in. And if it came in, I had to hope that the cashier Nasty Sam, who like spraying the parking and peeing there on it, if he didn't I'd have to stand there, outside in the snow, and wait and he was good and ready to do it. So there."

I know this was talking like a Moby Fykon dandy. All I wanted was a third issue to sit on "Oh, luxury. At least you could walk. I had to crawl," and that could have gone on for hours. But the kid never heard of Moby Fykon and didn't know if he could use me seriously.

"Really," he said, carefully

checking the bagged books for worms. "Why didn't you just go to a comic shop?"

"No new, you little collector," I said with a snarl. "There were no comic shops in 1960. There were drug stores, magazine shops, places like that which sold comics is the fact next to the myth. My father used to get real mad at me for going to the magazine shop where they used to stock the comics next to the porno paperbacks. My dad didn't find a smirking when his 6-year-old son asked him what a lesbian was."

The kid told me to loosen his

tie. "The trouble with you kids is do you get no money for your art," I said. "You might as well be collecting stamps. It's all too easy for you. You'll never know the joy of walking seven miles to the drug store, waiting for the lady clerk to open the package, and bring the first kid on town to get a copy of *Avatar* *Comics* of America number 6, or *John De Anarch* featuring a new character called *Anti-Man*. I would take those comics and read the hell out of them. I don't care if I ever read them. I bought them because I enjoyed them, not because I thought I could double my investment in two years."

The kid just pined for the cash and looked at me. "If you still have the first appearance of *Anti-Man* I could not try my way clear to giving you \$50 for a *JLA* #1 worth as much, but bring once it in case the title ever comes out of the sewer. I'll give you \$50 to an agreement, assuming it's in good shape."

He recited my point. "Don't you see," I said. "It's not the money. It's the joy. The love the writers used to put into the characters, even the old ones—old Superman and Blue Man stories, was there. *Brooklyn, JLA* #6 is worth at least \$25."

"Was that the *JLA* without walk-out Red Toronado?" he asked. "Red Toronado?" I retorted almost absently. "That was the real *JLA*. Green Lantern, Flash, Win-

der, Wonder, Aquaman, Green Arrow, Iron Fists, with one great appearance by Batman and Superman. Comics, the *JLA* started to sink. About issue 25 and never really got back the way of those first two dozen issues."

The kid was getting bored, he started picking up his books and heading for the door.

"No more, have some collection, man!" he said. "I hope they are all double bagged and stored in acid-free boxes."

"No, they aren't," I said. "They are in shopping bags and cloths. They aren't even in order any more."

"How do you know which comics you had?"

"I know."

"But if you don't save them properly, they will collect and eventually deteriorate," he said.

"Yes, they probably will," I said.

"So, your collection is worthless," he said.

"Not worthless, valuable," I said. "I paid more for the 95 per cent of my collection. If I only get seven more books for three more days I'm still in the money for it. The comic store gave me a list most of my youth that all the *JLA* #1's would still give you. Contact are as valuable as you make them. I'll take a day's rest, without collection of the *Down Planet* into a plastic bagged *Book of New Mutants* any day."

The kid shrugged. The conversation, and me, went getting a bit feisty. He checked the status of his account with Sam the cashier and said he would be back next week for his new shipment. He started to go to the door.

"Wait," I said. "Don't let the *Brooklyn* take away the magic."

He smiled weakly and walked out. I started to yell, who had confused the whole conversation, "Do you think he understands?" I asked.

"That's a word," he said.

"I'm afraid he was right."

ECLIPSE COMICS

Savage

Tales of the Beanworld

Beats! Beats! Beats!

CELEBRATE YOUR INDEPENDENCE

2002 SPREAD



Scott Pilgrim

SCOTT PILGRIM VS. THE ZODIAC WARRIORS is being read by the urban industrial complex in Manhattan. (All right, he's not really being read, but the comic is being read and distributed for its sake.) One can't understand the Capgun America version of the book as the spirit of the first world as the struggle with the Zodiaks. Capgun actually comes to the rescue of the zodiacs and kills all their main cast members, probably in the 40th or 50th issue, and then continues the discussion of the zodiacs in the next issue. Capgun is controlled by the powerful hand of the zodiacs, who are actually the zodiacs of the zodiacs. The zodiacs of the zodiacs are the zodiacs of the zodiacs.

From the book: *The Zodiaks, Impersonate: The Energy of Humanity.*

—Bruce C. Reed

DAVE PONT ARCHIVES: The European comic book series *DAVE PONT ARCHIVES* (Pantheon, \$19.95) has been the comic world's most popular comic book series for a long time. But the comic book world is still not quite ready to accept the fact that it is not only a comic book series, but a comic book series that is also a comic book series. The comic book series is a comic book series that is also a comic book series.

—New York Times, NY

WHO SUCCEEDED OSCAR WINSTON? The comic book series *WHO SUCCEEDED OSCAR WINSTON?* (Pantheon, \$19.95) has been the comic world's most popular comic book series for a long time. But the comic book world is still not quite ready to accept the fact that it is not only a comic book series, but a comic book series that is also a comic book series.

—John Feller

—Bruce Reed

EMPERORS REVIEWS

MAZE #12

What if the most about Maze is its unusual, mysterious, and... Maze is a comic book series that is also a comic book series. The comic book series is a comic book series that is also a comic book series.

Maze is a comic book series that is also a comic book series. The comic book series is a comic book series that is also a comic book series.

Special features should be made of the full and rich story by Scott Pilgrim which, combined with Wagner's comic book series, offers the best look at the comic book world. The comic book series is a comic book series that is also a comic book series.

—The New York Times

—The New York Times

NERVOUS NEX #5

Nervous Nex will probably give you about everything that you will find in the comic book world. The comic book series is a comic book series that is also a comic book series.

But the comic book series is a comic book series that is also a comic book series. The comic book series is a comic book series that is also a comic book series.

But the comic book series is a comic book series that is also a comic book series. The comic book series is a comic book series that is also a comic book series.

—The New York Times



READER'S POLL

The reader's question: "What's your favorite comic?" One fan is still getting interesting questions (and nothing like a response!) I'm going to let this question run for an extra issue. Here's a sampling so far:

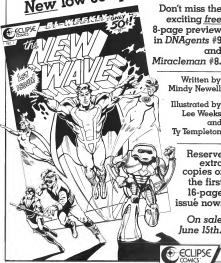
"My favorite comic, *X-Men*. I'm reading it with Superman, even though she knew she didn't have a stand-in's chance in Hell of stopping him after he became ruthless. Even if I let that last punch kick gave him." —Wally Haines

"My favorite comic series, *Justice League*. The Hulk vs. Thor (Defender #12, I think), I think this was supposed to be epic, the two immovable forces clenched together for over an hour, but it got totally silly when the rest of the participants in the *Avengers*-*Defenders* 'war' journeyed in comics, that arrived and said 'OK, that's it! A hysterical resolution.'" —Roger Green

"What makes a good fight scene? If anyone says watching *Stargate* giving the *AT* (not to Captain Notice) is going home. These aren't the good of days if that's all that the action where watching your favorite caped character beating the tar out of his nastiest nemesis would still be considered good. *Batman* has to be the best, no, the boys of home need to be able to actually feel the pain or at least think of it. We need to bring this to the *Batman* taking a lesson chop to the ball. The *Chris Beckman* Award for best fight scene of this or any other era goes to *Amazing Fling!* #12 for the fight between *Reuben* and *Schmickoff*, lots of blood, great stuff. In second place for funniest fight scene is *Iron Monster* #3 for *Alan Moore's* *Iron Monster* vs. the garbage creature. And last, but by no means not least, is *Marvelization* #2, also by Alan Moore, for *Marvelization* vs. *Johnnie Walker*." —Chris Beckman

Also up for consideration are: Dr. Strangelove vs. the guy from the purple dimension (*Strange Tales* #116), *Clash of the Titans* #2, a couple of *Shing-Chu* stories, and *Dark Knight* #2 (let's actually go to nominate the first *Dark Knight*, or *Thor* vs. *Hel* (*Odyssey* #10) or *Iron Man* vs. *Iron Man* (*Iron Man* #2) or *Iron Man* #2 in the first issue of a whopping two votes (I told you there wasn't a contest).

New heroes.
New team.
New twice-a-month frequency.
New low 50¢ price!!



Don't miss the exciting **free** 8-page preview in **DNAgents #9** and **Miracleman #8**.

Written by **Mindy Newell**

Illustrated by **Lee Weeks** and **Ty Templeton**

Reserve extra copies of the first 16-page issue now.

On sale June 15th.



NEWS

The Spirit becomes ABC TV movie

WB Entertainment's *The Spirit* has been made into a television TV movie, which is scheduled to air on September 10 on ABC.

The one of the TV movie, which will start off with the Spirit's origins, include a flash back retrospective by Philip Dunbar (originally the Detective Detective, actor of the same name) as The Spirit's body Col. Sam Vestor (Bill Duke), Garry Shandling as Commissioner Dalton, Ripley Ripley as Father (Lee) (Daryl White) and Ted Latham as Officer Klump (Mark in the past). The script was written by Warren Burt and the film was directed by Michael Schultz.

According to the press release, "Entertainment's popular comic newspaper serial, an historical institution since 1940 to 1972, is updated in a light-hearted comic which provides a new's perspective on the past. It has influenced several generations



of cartoonists, including John Foster" who is in fact worked as many of the original Spirit stories. If someone is good, look for a regular Spirit TV series later in the year.

Marvel Comics bits and pieces

Marvel's **NEWBORN**, **FRANK**, **CHOC**, **COKE**, **BERRY**, **MUSTY** and the art team on the upcoming *Alien Legion* (page 10) which is written by **ALAN**, **TULENETT**, **MARK**, **EVANK** and **SERGIO**. **ARA**, **GORDON** are producing a *Gen* (page 11) and which will consist of a *Gen*, of course, but it's back to us.

AVENGERS: The "Last Galactus" storyline from *Epic* (page 12) will be reprinted as a one shot which will include a group of the *Epic* (page 13). No one is to whether **JOHN**, **BYRON**, who were and create the rest of the series, will be involved.

STAR WARS: Look for several new Star Wars comic books (page 14) of cartoonists, including John Foster" who is in fact worked as many of the original Spirit stories. If someone is good, look for a regular Spirit TV series later in the year.

Marvel hits convention trail with Stan Lee, Jim Shooter, and many others

Watch for loads of prizes and info on Marvel's New Universe, as the Marvel crew hits the road during the summer of '86 and hits the major conventions.

"This is a time in a lifetime for all of us, and we want to include as many of the fans as we can," Editor-in-Chief **JIM**, **SHOOTER** said. The major conventions provide our best opportunity to get out and meet the most important people in our lives, the readers."

JOHN, **LEE**, **JIM**, **SHOOTER**, **TOM**, **DANIEL**, **JOHN**, **ROMITA**, **ARNE**, **GODWIN**, **PETER**, **DWIGHT** and **ELIOT**, **BROWN** will all be attending the Chicago Convention, the Atlanta Fantasy Fair, and the Atlanta Comics. Other major attendees that won't be all the time include **STEVE**, **ENGLISH** and **PETER**, **GILLES**, **SWANSON**, **CHRIS**, **CLARENCE**, **LINDA**, and **ART**, **ADAMS**, **BILL**, **SEINFELD**, **SERGIO**, **ARAZOVIA**, and **BRENT**, **ANDERSON** (see page 10).

"We're working closely with each convention to set up the most interesting and informative programming we can offer," said Shooter. "Too often, pencils and pencils get left out to be the same old thing. We're trying to come up with new events to make everything more enjoyable."

Man of Steel earns huge numbers

The first issue of **JOHN**, **BYRON**, a financing of the Superman legend, *Man of Steel* #1, is getting tremendous sales (of the comic's sales market). The sales of *Man of Steel* #1, one of the first biggest distributors, called the editors "making

lots of money" and predicted that the book would have "the largest direct sales gross run of any title in direct sales history." Although DC haven't released any figures on the book, the first issue is reported to be closing in on 750,000.

Scout back-ups spotlight Kubies

With JOHN K. SYNDRER III's "Fusion in Action" series proving its own fusion in Action Summer Special from Eclipse this summer, the series will focus on the back pages of Scout where it has been existing since the book's debut.

Publisher Dean McKinley desires the series, which is set in the year 2020, and chronicles the adventures of an all-female celebrity production agency as "a uniquely observational series that can hold its own as far as it is able to adhere to Earth's imagery."

As for the original home base, Scout, since PW will feature a "Some NQB" portfolio, consisting of depictions of the famous characters by means of the Joe Kubert School of Cartoon and Graphic Arts, of whom Scout reader TIMOTHY THOMAS (Kubert School student and former "Kubies" winner "as Kubies") is "NQB."

The series contributing to the portfolio will be JIAN DAUBREIN, TOM NAIN-DRAK, ROSE RANDALL, STEVE BISSETTE, JOHN TULLIBERRY, RICK WHITER, and TIM SLEATIS, as well as JOHN K. SYNDRER III.

"I assigned each person the character that we thought was best suited to their particular style or interests. Tim was assigned 'Fusion' because very much as he loves the project."

Then, beginning in issue #1, a set of six six-page stories will alternate between the characters as worked as a "reader's choice" subject series. Writers by Thomson, the series will be produced by ELINE REBEY and edited by BOB HARDEN, whose work has been seen in *Miles of Smiles*.

Monday is a *Veri Man* creation, and the series will deal explicitly with the woman and concerns of *Veri Man* era. The series is developed at the end of a "cycle of stories" developed by Thomson and Harding as a "computer-vapor CHUCK DIXON, on which the two will not elaborate. "This was just a back-up series," says editor CAJ SYNDRE-III.

Monday is part of a developing set of overlapping features. Check and Tim have worked out. "It'll be interesting to hear if there is anything to come—but it begins to appear together with 'More Day'."



TOP and MIDDLE: Ted samples pages from the "Scout 120¢" portfolio in Scout #78. **BOB THOMAS:** A character sketch for "Monday" in the "Scout."

DC Comics bids and pieces

FLASH RETURNS: DC will present a new Flash series early next year. The series? RICK MARIEN. Details to follow.

SHADOW RETURNS: With string success of EDWARD CHACKIN's Shadow in DC, it doesn't come as a surprise that there will be a regular Shadow series from DC next year. It will be written by ANDY KEEPER, an artist has been assigned yet. Speaking of Charles Shadow, a will. Don Dark Knight, he appeared as a graphic novel last year. And for those who can't get enough of the Star Wars Know-no, we surprise that DENNY O'NEIL, MICHAEL, BOB KALITA, BERN WEGGOLDIN Shadow graphic series from Marvel next year.

HARDEN: Shadow Lane's origin is explored in Secret Six #2, in a story by PAUL LEVITZ and TOM MANDRAKI, also in the series. BOB THOMAS and MELVIN ANDERSON give the low-down on the Golden Age hero Dull Man (the David Berlin's Flash's graphic). Gallery in the double and Blue Devil #68. Details just stay in *Flashback* #4.

DC calls halt to new talent search

DC has announced a "temporary suspension" on admissions from new talent to the company.

"Our new talent search was in competition," says Personnel Executive Editor DICK GERDAN announced, "that we are overloaded. To get adequate attention to our backlog and avoid keeping people waiting, we've decided to halt for the moment any new people coming into the company from outside."

Although Gerden promises that DC will continue introducing new talents, "Some established talent and newcomers alike," he warns caution that plans for 1991 are already "well under way" and there are five slots left open.

The first "authorized" Turtles rip-off!



Planet 5 Productions proudly announced the July 28 premiere of *Commando Gangster Action* Gerbils. According to it, "the only authorized rip-off of *Bronze Age* Metal Nipps (Turtles)!"

Created by Tony Bauldwin, the series of "humbling of juvenile genies" gerbil—Duffel, 2042, Colpers, and Geneva are national out of resistance from the crime fighting center to handle the amount of *Sensory* time, a 12 year old 25 year old psychopaths. They will be keeping their way through a four issue run (2276).

Tony Bauldwin is the creator of *Prime Silver* film, published by Magma Comics, which also publishes *Bronze Age* Metal Nipps (Turtles).

Other spin-offs from the *Bronze Age* Metal Nipps (Turtles) include *Madagascar* (Madagascar) *Black Dog* (Hammitt) and *Worm* (Intelligence) *Commando Krawler* (Lopez), *Adult* (Thompson) *Sensory* (Bremner) *Marble*, *Gold* (Husted) *Chameleon* (Compton), *Po-File* *Duff* *Gene* *Rang* *Fu* *Kangaroo*, *Graphic* *Growing* *Go* (Purging) *Lockers*, *Radiation* *Worming*, *Bookies*, *Colonial* *Nuclear* *Bombing* *Sensory* *Snail* (all Blackstone, though the last three are not also seen in a single book). *Adult*, *Madagascar* *Prime* *Purple* *Crackers*, *Worm* *Knights*, and *Bronze* *Worm* *New* *Sensory* *Cherry* *War* *Sensory* (Arrow Comics). ■

Bud Phone sponsors display contest

Bud Phone, one of the four biggest distributors in the country, is sponsoring a window display contest for jewelry stores throughout the United States and Canada.

According to MIKE SMITH, Phone's director in sales, the contest is an attempt to identify jewelry stores, jewelry window displays. There will be two "top" the display's customer base by introducing the general public to the area of contact and contact address (212).

Displays that qualify will be judged as follows:

• The display for entries in July 5 and the Grand Prize will be 1000 worth of merchandise of the winner's choice from Bud Phone (under 1000 worth of product will be divided up among the runners up).

For more information, write to: Bud Phone, 1000 Greenway Dept., Bud Phone Inc., P.O. Box 1000, Green Valley, TN 37042.



Art Adams produced this cover for *Classic Women* #1. An ongoing series devoted to reprinting the early *Classics/Women* 15c title. Each issue also features our 8-page pages of new story and art by Clayton and John Kozak. ■

SILLY COVER

By Dave Mitchell

BAT-NITE: DARK MITE TRIUMPHANT



©1996 DC COMICS

Amazing Heroes #7

coming JUNE 16-30 DISTRACTIONS

AIRCEL PUBLISHING

□ GALAXIA #7

Story by **McLain & Blair**
Art by **John Farrow** (with **Chris Ware**)
\$3.95

ANIMATED COMICS



□ THE ADVENTURES OF SPENSER IN SPOOK #1

A revival of the Golden Age character Spenser (Spook #20), with new stories and the publication of a new Spenser period 1935 story.

Story by **Joe Gill**
Art by **Pat Spurgeon**
\$1.95 (12 issues planned) with color story \$2.95

BLACKTHORNE

□ ADVENTURES IN THE WYSTWOOD #2

Dark, brooding, she has the power to return to Midwood and conquer the evil world.

All by **John Arthur Williams** (with **Richard**) who wrote *She's a Lady*.

DICK TRACY DOCK SEVEN
The last of adventures includes the Spenser, Glendora, and more.

Story by **Chester Gould**
Art by **Major** (with **Richard**) who wrote *She's a Lady*.



COMIC COMICS

□ ELEMENTALS #8

Timothy Lee
A dignified, sophisticated character and now it affects the lives of various members of the Elementals.

Plot by **William**
Story by **John**
Art by **Mark**
\$1.95 (12 issues planned) with color story \$2.95



JONNY QUEST #1

The last of *Quest* (1988) with a 12-page story by **John** (with **John**) who wrote *She's a Lady* and a 12-page story by **John** (with **John**) who wrote *She's a Lady*.

Story by **John**
Art by **John**
\$1.95 (12 issues planned) with color story \$2.95



MAZE #10

A full year has passed. *Quest* and *Arge* came up for the first anniversary.

Story by **John**
Plot by **John** (with **John**) who wrote *She's a Lady* and a 12-page story by **John** (with **John**) who wrote *She's a Lady*.



JUNE 15, 1996

#41
Sasha's top-secret mission leads to heart break
By **Bill Galt**
\$1.75 (2000 words on letter paper) (approximate)

SHATTER #2
Greater glory to Vietnam for "The Third World War"
By **Fear E. Gilbo**
Art **Erwin & Sherrill**
Cover **Erwin**
\$1.75 (2000 words on letter paper) (approximate)

FIREWIPAP



FISH POLICE #6
Squidward's new Marine life
By **Bill Galt**
\$1.75 (2000 words on letter paper) (approximate)

JUST IMAGINE

JUST IMAGINE'S SPECIAL #1
Featuring "What? Tomorrow's Pre-Pubescent Nurple Goggles" (a spin-off of a parody of "GODS")
By **George Heise**
Art **Sherrill**
\$1.75 (2000 words on letter paper) (approximate)

KITCHEN SINK PRESS

DEATH RATTLE #5
"Lucky" Dog
Story/Comic **John Pound**
"Bull's in the Corn" Bug
Story/Comic **John Pound**
\$1.75 (2000 words on letter paper) (approximate)

MEGAFON MAN #10
The battle rages but makes other senses out their pants
Story/Comic **Don Eshleman**
\$1.75 (2000 words on letter paper) (approximate)

STEVE CANYON #10
Surrealisms in the United States, but his style and personality with Summer Olsen



All by **William Carroll**
Plus another installment of "Head Hunter" Security Guard
\$1.75 (2000 words on letter paper) (approximate)

S-D STEVE CANYON #1
All by **William Carroll**
\$1.75 (2000 words on letter paper) (approximate)

MARVEL COMICS



AVENGERS #217
Confronted with Alpha Flight
Story **Roger Stern**
Art **J. Buscema & Peter Dinklage**
\$1.75 (2000 words on letter paper) (approximate)

AVENGERS ANNUAL #18
Cover seen in the Summer '78 issue
Featuring "The Scepter of Power" from "The Scepter of Power"
Story **Stan Lee**
Art **John Buscema**
\$1.75 (2000 words on letter paper) (approximate)

CLASSIC X-MEN #1
Includes "X-Men of the 20th Century"
Plus "Fox Friends" by **Chris Claremont** and **John Byrne**
About the beginning of the Jean Grey/Scott relationship

Chick
Chris **Claremont**
Art **John Byrne**
\$1.75 (2000 words on letter paper) (approximate)

CONAN THE BARBARIAN #182
"The Hunt for the Golden Key"
Story **John Ostrander**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

FANTASTIC FOUR #208
The disappearance of **Control**
Story **Byrne & Stern**
Art **Osney & Gannon**
\$1.75 (2000 words on letter paper) (approximate)

G.I. JOE #52
"The Invasion of **Control**"
Story **Larry Rost**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

INCREDIBLE HULK #232
"The Hulk and the Hulk are merged"
Story/Comic **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

IRON MAN #211
"Hulky's a Jack in the Hat"
Story **Michael**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

MARVEL FANFARE #27
Featuring **Claremont**
Story **Bill Reinis**
Art **Tom Ewing**
\$1.75 (2000 words on letter paper) (approximate)

MARVEL SAGA #11
Featuring the 100 battle between the X-Men and Magneto: Origin of Wolverine
Story **Chris Claremont**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

MARVEL TALES #198
"The Death of **Green Stacey** and the **Green Goblin**"
Story **Gerry Conway**
Art **Kane & Romo**
\$1.75 (2000 words on letter paper) (approximate)

MARVEL TRAIL-BLINDEX #4
By **George Glavin**
\$1.75 (2000 words on letter paper) (approximate)

NEW MUTANTS ANNUAL #2
"The Mutants' Next Step"
Story **Chris Claremont**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

PETER PARKER ANNUAL 18
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)



PETER PARKER, SPECTACULAR SPIDER-MAN #198
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

THOR #323
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

TRANSFORMERS #21
"The 100th Anniversary Special"
Story **Bob Budinsky**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)



WEST COAST AVENGERS ANNUAL #1
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

X-FACTOR #9
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

3-MEN #210
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

MARVEL EPIC COMICS

ALLEN LEON #18
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

GREATER #26
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

ELINTIA ASSASSIN #1
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

BLIGHTER #10
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

STEELSPIDER #2
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

MARVEL STAR COMICS

DRONES #4
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)



MADBALLS #1
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

TOP DOG #1
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

NOW COMING



RALPH SMART ADVENTURES #2
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)

SYNOPSIS #1
"The 100th Anniversary Special"
Story **Stan Lee**
Art **John Ostrander**
\$1.75 (2000 words on letter paper) (approximate)



CYCLONE
 Alan Coker
 Backup story 'May' by Russell White
 \$1.95 (includes cover art on back page) (July/Aug 78)



VECTOR #1
 Ed Victor (editor)
 Backup story 'Jim McLeod' by Jim McLeod
 'On Cover' by Rick Roscoe
 \$1.95 (includes cover art on back page) (July/Aug 78)

PRELUDE GRAPHICS



N G

QUIDDERS #1
 A new line of comic books featuring the best of British super-heroes.
 Storyline/Concept: Steve Warren
 Art: Mike
 \$1.95 (includes cover art on back page) (July/Aug 78)

PYRAMID PRODUCTIONS

BARBARIC TALES #1
 Featuring 'The Barbaric Tales' by Mark Pennington, 'Dancing' by Roger Rasmussen, and 'The Last Laugh' by Bill Cavallaro.
 Cover: Mark Pennington
 \$1.95 (includes cover art on back page) (July/Aug 78)

RENGADE PRESS

CASES OF SHEPLOCK HOLLER #2
 An adaptation of 'The Adventure of the Dancing Men' by Arthur Conan Doyle.
 Adaptation: Dan Day
 Cover: Dan and David Day
 \$1.95 (includes cover art on back page) (July/Aug 78)

STERILITY BIRTH #1
 A near-futuristic sci-fi fantasy story. Steps down to you now to 5400K - a mysterious industrial giant.
 Story: Dennis Wallace
 Art: Rick Hoberg
 \$1.95 (includes cover art on back page) (July/Aug 78)

RED THE HORSE #14
 A collection of five 'horror stories' in Red's comic.
 Storyline: Alvin Sledge
 \$1.95 (includes cover art on back page) (July/Aug 78)

SIEGUS COMICS



GREYLINE #2
 The saga of Greylines reaches its concluding conclusion.
 Story: Gregorio/Archie/Thomas
 \$1.95 (includes cover art on back page) (July/Aug 78)

AC Comics
 Magazine & Comics
 Cover: Steve & David
 \$1.95 (includes cover art on back page) (July/Aug 78)

DALES OF THE SUN-BURNERS #3

Two new stories continuing the saga in the world of Mark Stender's South. Plus: A new feature!
 Story: Roger Matthews
 Art: James & Stender
 \$1.95 (includes cover art on back page) (July/Aug 78)

STARBLAZE GRAPHICS

WIDE ONE
 A report of the first 1000 copies of Wide One! And plenty more to come!
 Storyline: Mark Wagner
 \$1.95 (includes cover art on back page) (July/Aug 78)

US COMICS



BLACKHOON #1
 Workshop
 Featuring the story of Blackhoon
 Artist: James Baker
 \$1.95 (includes cover art on back page) (July/Aug 78)

WARP GRAPHICS

FANTASY #2
 Featuring the continuing saga of 'Hector' in 'A Hero Named Hector' and 'LARRY' comic.
 Cover: 'Bloodbender' (1978) and 'The War' comic (July/Aug 78)

UNBORN ISLE #2
 The tale and the untold tale on the topic of a dangerous journey to Ireland and the hidden sea.
 Story: Len Merz
 Art: Kevin & Target
 Cover: Kevin & Target
 \$1.95 (includes cover art on back page) (July/Aug 78)



THE ATLANTA FANTASY FAIR

JULY 25-27, 1986 * OWNI HOTEL & GEORGIA WORLD CONGRESS CENTER
OUR 12th YEAR! THE SOUTH'S LARGEST CONVENTION FOR COMIC FANS!
ALMOST 5,000 MEMBERS!

EVENTS

MARVEL'S 25th ANNIVERSARY
 There's not only a huge display room, but they'll also have a huge display room, full of surprises!

MARVEL AGE ART COMEST
 Your chance to have your penciling or inking published in an issue of Marvel Age! Details in the program book.

75th ANNIVERSARY OF ANIMATION
 We'll have over 50 of the great animators plus the world's leading animator, Ralph Bakshi!

FANTASY ART EXHIBITION
 Boris Telop, Greg Holmstrom, and Galy Fries will be displaying their best work to display!

COSTUME COMEST
 500 carefully constructed costumes! Hold in our own 2,000-year museum!

FILM PRESENTATIONS
 Get the scoop of upcoming films, ranging from SCIENCE FICTION to Stephen King's HORIZONS OVERBORN!

FANTASY FILM FESTIVAL
 Film programs include SHROUDCRAWLERS, THE MYTHS OF THE UNUSUAL, and more!

ATLANTA FANTASY FAIR AWARD
 A silver & gold award presented to one of our members for the best achievement!

AMERICAN COMIC BOOK AWARDS
 The first annual presentation of a new award which is juried by some of the bests most talented artists and writers.

GIANTIC DEALERS ROOM
 The South's biggest and best!

1987 ATLANTA FANTASY FAIR
 Our dates will be July 31-August 1, 1987. Dealers' tables have been sold out for the 1986 since last summer. Sign up the time to write to get on the list for tables in 1987. Send us your name, address, number of tables needed, type of material you sell, and whether or not you need wall space.

OWNI HOTEL
 Part of a futuristic, clean, convalescent property, the Omni offers a special rate of just \$62 for 1-4 people, plus the 13th floor usual rate. Like the special reservation card in the Program Book to get the rate.

MEMBERSHIP
 Includes all activities, three-day memberships are \$15 (July 25-26-27) and \$20 for the four-day Saturday-Sunday memberships and \$10. One-day memberships are sold on Sunday only, and are \$10.

To order, or for a free 16-page Program Report, write to:
 P.O. BOX 566, MARICCA, GA 30064
 24-HOUR PHONE: (404) 661-0850

Celebrate the 25th Anniversary of Marvel Comics with:

- | | |
|-----------------|-------------|
| TEAM 252 | JEK SHOOTER |
| CHRIS CLAREMONT | JOHN BONITA |
| TOM DEWICKO | ERIK BROWN |
| ALAN WEISS | STEVE NUTT |
| ACK HOBBS | PIER ENZO |

Other comic book greats scheduled to attend so far include:

- | | |
|----------------|---------------|
| BOB STARLIN | TED COCHRANE |
| BOB BROWNE | HENRY WOOD |
| DAVE GIBBONS | MARK PROPY |
| PAUL BRIDGEMAN | MARK BROWNE |
| DOUG MACKENZIE | SCARLETT PINE |
| CARL HANDELSON | DENNIS MALLON |
| BOB BERSON | NEIL NORMAN |
| PERRY MITT | EDAN MULLONEY |
| DAVE EAGAN | KEVIN TROTT |
| DOCK THOMPSON | MAFF FLAZILLI |
| JOHN ADAMS | DAVID DORMAN |
| WABD O. BATTY | STEVE HAYNE |
| GUY BURGERS | KURT GOLDING |

Special Guests:

- | | |
|---------------------|----------------|
| RALPH BAKSHI | PAUL SANDROW |
| GREG HOLMSTROM | STEVE JACKSON |
| BOB & DEBBIE VILGIO | CARL MARX |
| KEVIN & PERRY TRIAS | DAVID AGAR |
| JOHN WALLEY | ALLAN RAMMAGE |
| TERRY NIXON | and many more! |

PROGRAM BOOK

Reach 5,000 fans by advertising in our Program Book. A handy digest of about 64 pages magazine. It contains the complete list of events, maps, rates, and art & artists by and about our guest speakers. Unlike most conventions, there is no advance schedule given out to distract fans from the Program Book.

1/8 page	2 1/4 x 3 1/4	\$65
1/4 page	4 1/4 x 7 1/4 (post business cards in this size)	\$125
1/2 page	4 1/4 x 9 1/4	\$175
Full page	7 1/4 x 9 1/4	\$295
Additional full page ads		\$175
Trade covers	4 1/4 x 7 1/4	\$195
Back cover	5 1/4 x 9 1/4	\$205 (full color)

To reserve space, send payment by 6/20/86. Completed copy must be received by 7/10/86. Guaranteed insertion position. All 15% photos and other halftones should be 80-100 lines (back cover can be 115 lines). Shows only on back cover. Include postage for return of all copy.

WIN
\$1,000!

WHODUNNIT?

"WHO SHOT DANNY SCOTT"

WHODUNNIT? is America's only prize mystery comic book. Be the first to solve the murder — and WIN \$1,000. Cash. From Eclipse.

BY EVANIER & SPIEGLE

© Eclipse Enterprises, Inc. © 1985

MARK GRUENWALD



Mark Gruenwald's busy schedule as an editor at Marvel got interrupted just after when he received Squidman magazine. It was a commercial demand letter from the store. Not only was an explanation of the original fiction in tape-tracks attached for a manuscript came that the principal characters have more than a passing resemblance to the world of the *Ultimate Comics*. (You don't DC, wait! I'm happy about that as you'll see.) And, from the mail we've gotten here at all the fans were quite nervous those who were engaged to see the *Ultimate Comics* by another company and those who are so concerned for the business. It was a good idea to check in with the man responsible for the early days into who we will call the New Action Publications. There are no exceptions in a typical comic and you can just drop I ever said that? The interview was conducted over the phone in early May and

Mark was very friendly, easy going and willing to talk about some of the earlier years of writing Squidman magazine. The second half of the interview is mostly concerned with his upcoming career for the New Universe called D.P.T. The interview was conducted through commercial distribution. I might add, thank you very much. (I'll place reviews) by your 1985. —David Sizer

Amazing Heroes: The Squidman magazine an especially hot book to write?

Gruenwald: Yeah, I had a great time writing it. I had 17 characters that had appeared about four times before. And they were wide open for as what I could do with their personalities. There was not a lot of continuity with the other characters in any other Marvel books. They were in the Marvel Universe but not in the Marvel Universe. I could do anything and do. My whole idea

was to take them as far from the status quo as possible and really put them through some changes. So, it was a lot of fun. I actually cared more to kill as many as I did (laugh) Most of the ones I created, I killed.

AH: One of the things that I found interesting about the book was the sheer level of continuity you had to play with. There was Marvel's continuity as established in the *Squidman* magazine approximately, and of course, the other you got from the *Action League* and the things that you created. Are there any other characters described there? Was it really interesting about these different elements? Did you feel particularly creative about using characters that were so similar to *Action League* characters?

Gruenwald: First, I didn't create any of the characters. I was completely aware of who the source character was about these terms. (laugh) And



It was aware of these personalities. What I tried to do... if I thought about it at all, I was by the house archetype. Hyperion is basically the strongest guy, who can also fly—the leader type. There's a lot of other things too, like Thor. So, I said, "Well, what can he do with that?" So I had him lose his cool, step down from the leadership, lose his sight. The old "blind as a bat" scenario. Basically I just reduced them down to a minimum, to what their concept identity was, and then took it from there. If I were the laziest guy on Earth and I was in a bad situation, my first thought would be to use my power to get the heck out of there. I like to think that I take up with a low-achieving someone or who people were expecting. That's the main thing I wanted to do: exploit expectations. In the real Hyperion was not an idiot. I didn't really give a chance to get to it in the story, but, yes, he is a human being. I took everything people expected and tried to play with it.

AR: Over the course of the whole series, which characters were you particularly happy with?

Greenwald: My favorite was P2, the one with Tim Thayer trying to find a cure for cancer, which again was Tim Thayer, the one great idea. I also thought P2 came off so well as a crowd-pleaser. I got one correspondent who wrote as to say "Oh, great. It ended with a typical Marvel ending." Yes, I did put in a lot of people fighting other people to make up for the issues when I didn't have any of that, that I thought there were a few special and dramatic moments when the fight that happened to be embodied by characters. So it only seemed natural that those characters would fight. I didn't think that it was a typical Marvel dialogue. The dialogue was very difficult, with groups fighting groups and keeping track of people. Usually with groups fighting groups, each one will pick a guy and that's it. One guy or the other will win and that's it. And they'll last absolutely as long as on other people's fights. And nobody dies. "Oh, this guy got killed." I'm going to run into and light some more guys." And nobody jumps on any guy. It's all the old rules and I really wanted to make a

more dynamic fight. I had to make decisions to figure out who people were and why they weren't helping us and so.

AR: His mentioned earlier that you had to stretch a little to make a success out of the end.

Greenwald: No, I really was into the last issue with the great precision control scenes. It just worked out that way. I intended for anybody—with the exception of Pithed, who was horrible as far as I can see—anybody who did any other position did during the course of the series, or like Nighthawk, anybody who compromised their integrity, died. And I especially when I did the previous, you mentioned that Squid, Iron Supreme might be a recurring series. The way you made the series, it doesn't look that way. So you have any plans to continue it?

Greenwald: I have appeared on a Squidron Supreme one-shot Annual special—double-sized—originally intended to be an independent issue, or there was a great deal for a continuation of the series. Personally I felt like I gave it my best shot with the characters I was given.

AR: Do you think you were out far beyond the bounds of what the first expected with the series?

Greenwald: I really don't know. It was pretty surprising. The series to come the villains and what villain that was predefinitely the theme, that it wasn't clear cut. But I also think that due to the artist's internal conflict, I had more control over the book. I saw—some people never forget that. Some people never get over that. They just said, "You a right, why didn't I read it?"

AR: The series as a whole seemed to me on the surface, and I really don't have an inkling as to what some of the things that made the series work were the characters you had. Like Leagues. Some people said that it was the best Justice League series ever in a long time, and obviously the series between Justice and the League. I don't know if you did that or not. I don't know again the back of my mind. Wonder Woman and Superman.

Greenwald: Well, I guess I am a little unsure about it because we were dominated with a limited. And without we got out of it because the characters had passed beyond the scope of the series. I don't think when the Squadron Supreme first appeared several years back. I just admit that I've read as many series books as anybody when it's just green-



ing up. When I approached them as archetypes, the strongest was undoubtedly the strongest within in his world. I think that's what makes a lot of sense to draw them together. Why not? I really said, "What can I do with these characters that's not bound by my expectations?" Well, I had fun with them, probably the same way that you did. **AR:** Why did Bob Hill love the series? He did it through 93 and then came 94. What happened with that?

Greenwald: What happened is that Bob Hill did not like the series. He's got a lot of issues, he's got a lot of books at hand and there's a search for a book. He really thought he might be able to do it. It was just a right up for it. Of course, once I started drawing 92, 83 characters, at least, I broke him through. Then that issue came on. Paul, as perhaps, not as dynamic as Bob, but I think he out-acted the rest of the characters and so on. He had hoped that by having different series on and on, and now that would be able to get back on track. But after that he got the series, he again.

AR: One of the things that you did in the series was Justice, though you never actually said that word. Is that what attracted you to the series in the first place? Do you think that Justice is perhaps a better symbol of all of these gods than any other?

Greenwald: Well, the way I see it, upon the three or more that group, that's what I was trying to do. So, I think that's what they're to be there. It's a 1980s

amount of [paraphrase] to have very little. Okay, what if they were not on the same power super group? I would, but they wouldn't be. I don't think you can have that many people with that much power. And if their intentions are good, who can trust them to control the world? Well, I wanted to play with that. In the first of my knowledge, except for a one-shot issue and that of a government advisory working method was done. I believe that with a support of his gone at that direction, I took years to show the good side of everything they did. So that, with luck, I hoped some people for a while and think, say it was mostly acceptable or at least, I showed that by the end, a man? I got some and that and I should have explored the weaknesses on the ordinary citizen to all of these changes that were being done. Then I guess I would have said it. I had a more, say, I was mostly concerned with the points side and the things that were on with them.

AR: He seemed to think at the conclusion of Superhero comic book, and it's a very common sense of power and... What would happen if they tried to get to the root of the problem instead of just trying to "organize" and so on? I guess that's what it's all about. It's not just about other series like the Watchmen and the whole issue of the five dimensions series as to saying that the super-hero genre needs to be redefined, that or need perhaps more realism.

Greenwald: Well, there's a lot of things that I'm not aware of with Miller's [Batman], approaching it

with a fresh start. I don't want to use the Watchmen. I don't think he's exploring nearly the same themes that I did. Well, he's good writer. I had heard that at one point the artist **AR:** Steve Gibbon.

Greenwald: Well, they were quite ahead to me that I had inadvertently hit upon some of the things that they were going to do. They started at the same time. I'd be in the line as publishing. I'd be doing follow-up. What I was doing was writing up a future world. We've seen information rights in the first but we've never seen how they go. I think that it's Alan Moore's, which now it's already there, you have no idea how it can be. It was interesting to me to see if I could do up how it got there. In the Watchmen, I thought I did a pretty top job although they needed a more technology in order to do it quickly.

AR: I've seen the first issue of Watchmen. When the series were cancelled, they needed more material on paper than they are apparently going to be.

Greenwald: I'm sure. I think Alan Moore is a darker, heavier writer than I am. I had some dark moments, but I don't think that you can call it a depressing series. It had a lot of things, things that were hopeful. **AR:** Will we be able to have your new series, D.F.?

Greenwald: It stands for Displaced Functionary. It comes with it's the big sale of the Squadron. The Squadron was a group of people who're very powerful, who got to

griller and decided to bludgeppa other people. In certain ways, D.P. 7 is the opposite. They are among the most oppressed people around and that's exactly what I find so admirable of these powers. So it's sort of the opposite.

Anti-Kid Ryan is doing the art for it?
Greenwald: Yeah, Paul Ryan is doing it and I've been thinking. I'm glad to taking the first issue, maybe more. One of the things that always interested me was one of the great clichés of comics, that I wanted to do differently, is that these super-heroes are special even before they get their powers. Tony Stark is the greatest inventor in the world and then he becomes Iron Man. Well, you know, to me being the greatest inventor in the world ought to've been good enough. Reed Richards is a big scientific whiz and then he gets the ability to stretch. There are so ordinary people who get powers. Spider-Man—the great champion, 25 years ago, of who looks like real-life's what looks like a typical high school student. Well, how many high school students could create that web? If you could create something like that, do you think you'd have a job? So all these people are extraordinary and then they get their powers. I wanted to do a group of the most ordinary people I could think of, and then give them powers that they'd have more ordinary reactions than you, alien, run of the mill ordinary heroes. The other thing that bothered me was when they say "I've had this idea since I was 5!" Well, I wanted to say, "There's something that hasn't been done, it's better the better it comes later after the world." There I said, "What has been done since then?" Well, I wanted to be very methodical about it so I could control who was what. It wasn't like in Spider-Man where it was given to him. I want that and I made a list compiling such known super groups from all the companies I could think of and how they compared. For example, What kind of headquarters did they have? What were they kind of headquarters anybody has ever had? Age range? The frequency, with the possibility, expense of their who has traveled without, they're basically around the same age. I finally figured out what I had, been down to just three big age differences. That seemed to be there. This birthday, on the first issue and somebody who's 60



They're all in the same group, I put them down the list trying to figure out what had been done. What the purpose of these were. Most of them were fighting apparatus and I wanted to get something when they got that. Tearing—most groups come how are very young. I don't know where they get the money. This group has an operating apparatus—shimmer. Most heroes of apparatus are very subtle. I played that down in the mid-level. In creating the thing I want to get against it by everybody I could.

AR: Give me a thumbnail sketch of the seven characters.
Greenwald: Okay. The leader of the group, inside or out, is Antibody. Incredibly, all of these super-heroes are just adults because they're ordinary and they don't see their real names. By ordinary I mean they are wanted by various authorities. Of course, they're successful. Antibody is the only person who is a white-collar worker, otherwise they're very blue-collar. He's a third-rate medical student at a very small hospital. Before they all start, everyone has to give up their old life

when their powers hit. He's got the ability to project the actual body, that while other body builders are available and available in white, this is a kind of green black. And he gets the ability to go through things and he can also reconstruct for very brief periods of time. The thing about it is, it can collect information but until it goes back into his body he doesn't know it. It's not like an automatic telephone transfer. The actual self has to go back inside the body to pick up the information. All these powers, their powers, may change as they get it later. But this is, in particular, this is only the tip of his powers so he's going to discover. For antibiotic first, his money he's going to think that is, he controls his date that he can't see. That's Antibody.

The next one is the Blue Blur is a former McDonald's manager who suddenly gets a perspective on conditions such that he can't get used to it. He is filled with such energy that he's constantly moving and he appears to be fast. His main problem is that he needs to see his customers at the end of the restaurant—but he



to eat his own weight every day. So she's going to be out of the public form in the street in the food bar.
AR: How about with the other a few? He's going to be the White in Expansion Support.
Greenwald: Yeah, I started with that but I never got to with the food thing at that in I wanted to figure out some variation on speed that took in the dynamic of the human metabolism. He's not outside as the White. I don't know how fast he's finally be able to go but it'll be about two or three times and makes an hour. He can outrun any car. One of the things I want to do is see that what a great about the gap in the car. How the actual anywhere as anyone who wouldn't be hit. That's Blue.

FRICTION—he's a former ballet student who acquires the ability to slide. The friction he's got is a job, but he's very busy—about 20 jobs. What his status is, that makes him really a slippery ice, the car make another, like ice

and make people fall down. He also can stick it sticky, for example, she can climb up walls if the feet get over her hair of height. And she can slide it in smaller ways. For example, she can sleep up a cat by using the ground and whatever more feet end up than they are. She will increase the friction between your upper and lower eyelid so it's just like, your eyes, they don't. I don't care how strong you are, you could be Myron and of this eye could be Myron and of this eye could be Myron. What are you going to do? Big your own muscles apart to get them open. So the cat of it's really blind anybody, as long as they think. However that's not particularly imaginative. I mean, who would he? She's not a creature as anything. So people just having to suggest what she should do or she wouldn't think of it except for the old one, like raising things slippery. I'm trying to do very real, normal reactions to very good abilities.

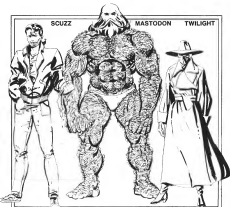
Who else do we get? Muscles is a former chess factory worker

who basically spends about a hundred and fifty pounds of muscle on his body and also becomes very heavy except when they are supposed to lose their hair, which is a key of his head. Unlike, say, the Hulk, who gets from Bruce Banner and gains three or four hundred pounds of muscle as the Hulk and has muscles in "Nigger." Who knows where the meat came from? Muscles' transformation is a one-way thing, very painful. Every single muscle that came as was again, as anyone who wouldn't be able to tell you. Muscles coming as water like nobody's business. He had massive muscles come in in the space of a week. He also has to eat a lot to maintain his metabolism. But he doesn't have to eat so much as like he just had to eat that week so he was putting on a hundred pounds. So the muscle is not coming out of nowhere like it must exist. It didn't come from exercise. It just came from food and gets that way. Actually, I had some other of

SCUZZ

MASTODON

TWILIGHT



a technic where they take their tools and put them on your abdomen and put a certain going through your stomach. It has happened to a certain... you know like a dog's legs (cackling) it causes the muscles in your abdomen to contract and expand fast so that you take an elevated tempo for a moment and it's equivalent to five hundred sit-ups. **AB:** Doesn't that make you sore? **Greenwald:** It leaves you very sore but this again, you don't have to do these sit-ups. You really earned as if you had just done five hundred of these. It's a way to get muscles work-out really working out. So that's more or less what happens to him. It just burns like the chicken.

That's what got SCUZZ. He's the young guy in the group, a high school drop-out. His ability is his ability to create some kind of sub-atomic energy of these guys can absorb, they have no idea what it is yet—which causes molecules to

move matter to determine. In other, he can change gases things. Not in beans. But it's just that whenever he touches things to whether, crystalline, flat space.

AB: One of the other characters that's from Superman's Superman? **Greenwald:** Well, except the whole project. He is a variation on his powers. This is technically not so much as being, I believe, has to do with bacteria. And it's not certain it's not having to make the doctor's really sick origin, to the best of my knowledge. So whenever he's doing, he's causing molecular de-contraction in some way. It's contained in his hands but his vehicle body gets it off. And his main problem of course is that his clothes keep falling off his back (laughs).

AB: Does she work on people? **Greenwald:** If she worked a person would they still appear so?

AB: It takes a while but

yeah, a probably would. That's really an difference between organic and inorganic molecules. But he's not aware of that, he's hardly had a girlfriend yet. He's kind to see if he has any dimensional flows from touching other people. He may be the greatest layer of all time.

AB: It sounds like a depressing job. **Greenwald:** With all of these guys I'm always the dark side of some of these, what sort-of the surface, great powers. "Hey, I ran out my hand outside door and go through the door."

AB: Do you see other women in the group?

Greenwald: Yep, Twilight. She's a 16-year-old former High School Latin teacher, entered the area has a strange kind of physics. She's got to keep herself totally wrapped up with one of her class-magnets. Whatever that is beyond creation the substance which leads to manipulate other people. The explosion for this

A ONE-ISSUE MICRO-SERIES — NEW FROM THE SOUTHERN KNIGHTS!

Parasitocapocag — or **FRED** for short (which he is). He'll acquire anything from anywhere for you—if the price is right!

BIANCA — Fred's partner. She's never met a lock she couldn't pick (except the ones on Fred's house).

Transformed? Not Go-Bar? Bah! The **FREDDIBLE** beats them all! It's a sleek, FTL car that can turn into ANYTHING (not to mention, hover through space and time).

Fred and Bianca aren't without enemies, however—not one, not two, but three separate agencies want them!

The **INTERPOL** (International Police) agent wants them—regardless of consequences (Romba would do anything).

The **U.S.** (United States Revenue Service) agent wants them—they haven't paid on their credit of taxes on their ill-gotten gains!

The **REPO MAN** wants them—and the **Freddible**! It's been five years (relatively speaking) since Fred bought the car and he has made payment on time (which is ironic, when you think about it). In fact, Fred hasn't made a payment at all!



Now all of these "people" are converging here! Fred and Bianca have been hired to steal **Earth's greatest treasure**. Not the Mona Lisa! Not the Venus de Milo! Not even Charle Brinkley! What could it be?

Find out in —

XTRATERRESTRIAL TIME-TRAVELING THIEVES

A COMICS INTERVIEW Publication. COMING THIS SUMMER!

WHAT would YOU do if:

...AN EXTRA-TERRSTRAL
ASKED YOU FOR A PIEDLY
ON YOUR GUITAR?



... YOU WERE GIVEN
A MAGIC CANDLE AND
COULD SUDDENLY TURN
ANYTHING INTO
STRAWBERRY SHORT-CAKE?



... IT WAS UP TO YOU TO
SAVE THE ENERGY?



... YOU ONLY HAD WIS A SEVEN
FOOT TALL ALIEN WITH HORNS AND
WITHOUT PANTS?



... YOU WERE FACING A MILE-LONG
ALIEN SHIPWIP IN A '76 VOLVO?



... ASK
**MACKENZIE
QUEEN**

He's been there.



BY
POMER

**MATRIX
GRAPHIC
SERIES**

HEY HEY! MACKENZIE QUEEN IS AN INCREDIBLY GROXY 5-ISSUE LIMITED SERIES. NO. 4 IS ON SALE NOW, NO. 5 ON SALE IN MAY. BOTH ISSUES SPORT PAINTED COVERS BY STEPHEN BASKETTE. DON'T MISS OUT ON A NEW THING... GO!

character is the Moloch legend— one of the Gorgons who, if you looked at her, you turned to stone. Well, you don't really turn to stone with Twilight, you become petrified, immobilized. This is sort of the first effect that she's aware of. All of these people that you just get that power, they don't know what they can do. All she knows is that if somebody gets a glimpse of her she can project gray like light or energy attraction, that she's not only an organic being. Unlike Scott, she can't make with. This is one of the only things something to do with physical processes.

AB: And the power manifested later on her leg?

Greenwald: Oh yeah, she just got it. All of these people get their abilities within a month of one another. It makes their origins in the second issue.

The final one is Yara. She's a beautiful and model whose natural abilities were advanced to real good levels. She's kind of like a Captain America. Captain America doesn't have superhuman strength, he's just so good as a man he can get things working out. Well, she gets that up to female levels, as good as a female athlete can get. Plus she's something gotten that amazing ability that rubs off on other people. She supercharges other people.

AB: How much for husband-why-leave?

Greenwald: This might think so that what happens is—let's say you can run reasonably fast and by tracking that person for an extended period of time, it will increase their [abilities]. Probably what a device affects their abilities, and keeps them up. They still can't do anything superhuman that they can't otherwise do. She can also push people at the peak of their ability up to if they're superhuman to begin with.



He can push on the. The most interesting part of her power which will become more and more important to the series is that she can accidentally totally petrify the great organic being. So she becomes a healer. That becomes a problem as to how to use that great power wisely.

I think that's all sorts of these. I want to find experiences that weren't used before. As far as their origins, I find most origin stories tend to be they don't have one. They don't know where they got their powers. It just happened one day. I guess that's how old he if I get



person. I wouldn't know where I go from there.

AM: How do they meet each other? **Greenwald:** They meet each other because all of them... their powers affect them such that they can't stay at their old jobs or families society as it is now. They are all contacted or find out about a place called the Clinic. It's not by accident. The National Institute for Psychological Research. They do personnel to search like ESP with flying cars and meet these strange people begin to appear then discover this is hardly by the tip of the iceberg. They open up the place called the Clinic to help these people they can't cure there, they can't solve their problems. What they can do is help themselves with their powers and help themselves solve the parameters of what they can do so that work they can't do back into society. It's not at all like do it. Missy, School for Gifted Youngsters. That's not at a class, this is run as a... the EST or something. It's more like a Government or a Mental Hospital. You go there to get cured but they can't physically cure you because they hardly know what you have. It would be like going to the Mayo Clinic or something for

Cancer. They're not going to prove that you're going to go out of there—that Cancer but they're going to help you deal with the pain, take away the problems. So they get together there.

AM: How are resources going to work in the New Universe? **Greenwald:** There will be concerns as soon as I figure out who other people's characters are. I hardly know who some are yet so I don't want to add another factor to the group until I can see several scenes and I have a handle on it. Well, I've got some resources that were from natural ones. People that would occur likely run into other people over the series and going and they do on their own. Unlike the Marvel Universe where you have a resource it won't necessarily mean increased attention or sales. Right now, you put Spider-Man in a book, it'll sell better. Well we don't have a Spider-Man so it's not really going to be any necessary attribute at all. If the story calls for it and it would be natural that they would prove that wrong or they might run into someone I'll do it. But I'm not going to do anything that's forced. **AM:** Some people are wondering who Marvel would create another

new universe in this era. I assume that there'll be a New Universe New 52 and a Marvel Universe New 52 and after DC goes to all the trouble with the Crisis you just seem to be moving in the opposite direction.

Greenwald: Well, I'm glad to assume that there's DC's problems and why it's not Marvel's problem. The problem is only when they discovered the new universes. If you have separate universes first, you don't create the Wizard of Oz to crossover with War of the Worlds. They're just separate fictional universes. When you're dealing with, you're not creating the other DC's problems with they joined the core universes between all of these worlds. They had regular transport between all them and it just got happily complicated. If they had never established that relationship, it wouldn't be complicated. Alternate worlds are nothing new. It's just that the DC editors loved the more complicated way to do it. I imagine that it would only be a problem once we started having crossovers between the Marvel Universe and the New Universe and we have to plan for that and I'll fight that to the end. *

FIRSTLOOK

Jeffrey Butler, the co-creator and original artist of First Comics, the *Budger* returns to the scene for one issue in July. In *The Budger #11* (cover: *Budger* super-hero takes up with a bubble to hunt down a renegade hero) (the larger preview contains the new issue of *Amazing Heroes*)



The Lady Waits for You.

FASHION

in

Action

SUMMER SPECIAL

COMING THIS AUGUST FROM



BADGER



BADGER



WATCHMEN

Complex and undeniably, the most tightly plotted comic to hit the screen may well be *The Watchmen*, written by Alan Moore and illustrated by Dave Gibbons. First mentioned in the 1980 *Amazing Heroes* Preview issue in a story dealing with superheroes in a USA one step away from nuclear war, the scope has broadened and something far more than that. You'll have already seen the first issue of *The Watchmen*, which introduces the main characters in a rubble-strewn, apocalyptic depth of background for American comics. *The Watchmen* looks at superheroes from a very unique angle, to quote Alan Moore: "All the stuff you'd expect to find in a superhero comic has been ruthlessly skinned."

Background

The *Watchmen* story in a USA that was remarkably similar to ours, until the early 1960s, with the single exception being the appearance of a few sci-fi-powered costumed crime fighters during WWII/40s. Some of these characters bled together to a group called the Minutemen, but they were generally regarded as nothing more than a passing fad. Dr. Manhattan came into being in 1950 and everything in their world rapidly changed from our own, leading to the world depicted in *Watchmen*. At a point not only are the oceans, forests and the land all blown, but the political situation has radically deteriorated. Here in the USA, Dr. Manhattan is used by his country as

a super soldier ("The Superhero exists and he is American") and an America with a superhero was the Vietnam war and has consequently adopted an extremely provocative foreign policy. It's supposed to be the Soviet Union is the only option left to the Super League is mutually assured destruction. The one world here's an analogy about the nuclear clock standing five minutes away from midnight. On the world of the *Watchmen* it's 30 minutes away from midnight.

The role of the series comes from a quote of American origin, "Who watches the *Watchmen*?" "If politics," says Moore, "I'll play by Thomas ("The French God of Thunder"), Dave Gibbons) but I'd love to know the context." The planet is a deeply suspicious one and indication of the way that superheroes are viewed by the public on this world. Moore explains the attitude by saying "If a superhero did appear in the world in watchmen's era a case of his going on the same except with somebody flying over the tops of the buildings occasionally because it would change the most fundamental aspects of our society. If you know that someone what you did, or matter how fast you run or how brilliant you were at science or art that there was someone who could do it better without even trying, then psychologically that would have a massive effect on the human race in general. No one would like Superman any more; that the Kryptonite Island Co. Magazine."

"Super heroes, all right upon civil liberties, nobody trusts them. It's like why are we so afraid of with the government which they're acting



By

Frank Plowright

at our best interests with maximum pressure." He is worried enough about the police force here, but if they could see through walls and make radar in our best interests at a moment's notice then we'd be a lot more concerned about them. On the Watchmen world the superheroes have created a lot of problems for the police by their very existence. The laws had to be changed to allow for them, but that stretched available resources to the point that anybody who got on a mark and had to appear there could claim that they were doing it because they're a superhero, under job of the police become totally unworkable. This leads to a police union in 1977, after which the superheroes are outlawed by the Kerner Act.

"When the story opens most of the superheroes are in retirement or dead. There's one or two who're still active, but they're not really active."

Son of Charlton

The genesis of the Watchmen lies in DC's acquisition of a group of former Charlton Comics titles: Blue Beetle, Captain Atom, Nightshade, The Question, Thunderbolt and the Plutonium Kid. Each had their own books for a short while in the 1960s, when DC's Publishing was under a Charlton. When DC returned the characters Gardner asked Alan Moore to prepare a treatment for their use. "I worked out a story for Blue Beetle, I wrote the Charlton Atom book," said Moore. "But after the story was finished they realized I was being

"Superheroes infringe on civil liberties; nobody trusts them."

able to see every story of the Charlton side, although it's the benefits of people making. The Watchmen had about a second chance that they were not. Dick suggested we come up with other characters. There are similarities between our characters and the Charlton characters, and it's not too far from getting closer to figure out that Nite Owl is the Blue Beetle and Nite Owl is the Question, but we're taking the characters to be away from the original. But the second part of the similarity, the Watchmen and Captain Atom are similar apart from Patriotic and Captain Atom.



"There's only one character in Watchmen that's super-powered, because they wanted to keep them. It's just not likely. The characters aren't standard superhero characters, and psychologically I think we had come up with a new type of superhero, it's a difference in the motivation.

Super-Hero Psychology

"If you look at the standard superhero stories, that we're best reading for years, we really notice the cliché, and when we do we accept them. If you take a step back

from it you can see, not necessarily how unlikely a superhero group is, given the psychology of the people involved. If empirically you can have almost anyone super-powered or non-powered, that's not what's different from that of other people. There should be a link between that and the idea of a group, but even at the level of a Marvel group where they always appear but also together through all that. I should point out that the Watchmen is not the name of a super-hero group. Watchmen is just

a general term of abuse for super-heroes in this world. All their people know each other and they're friends, but not necessarily. There have been superhero groups in the world that have killed as many people as there was one in the 1960s, and there was one that only lasted ten months. Initially, in the 1960s, however, everyone that's fighting and everyone gets. This is a case where, and walks out. He's not there to bring that chance of violence to the world.

The motivation of the various superheroes is a strong factor, for their stories. "I tried to think of what would make me put on a costume," said Moore, "because I think that would be if I got a second look-out. Another would be if I was not to show off, or if I wanted to get a lot of publicity, but I have to be allowed to do that, so we had characters in the Watchmen who do it because they like putting on a mask and being people up."

"One of the characters in the 1960s, the original Silk Spectre, did it because it was helpful in her modeling career. She could get in the papers to cover as much of the war as she could, so she had characters in the Watchmen who do it because they like putting on a mask and being people up."

"One of the characters in the 1960s, the original Silk Spectre, did it because it was helpful in her modeling career. She could get in the papers to cover as much of the war as she could, so she had characters in the Watchmen who do it because they like putting on a mask and being people up."

"One hero is motivated by a bank as a status symbol, at the height of

the capitalism that they can say to the customer that they're the only bank who has a superpowering their money, so they get the Keanu-riding banker who's going to bright and they call him Daffin. He just hangs around banks in his costume and occasionally does a little bit of crime-fighting. It's a fairly dense party that they can have fun with, and occasionally they find up a couple of suggestions. I'm trying to deal with the superhero as people and as people just have to be stuck in a world full of them.

From what I know and so far it's apparent that the Watchmen is far from a conventional superhero series, with a couple of exceptions that there's a conventional super-villain rather than a villain. There is a super-villain named Rorschach, but by the time the story opens, he's dying of cancer. The story of the villainous villain is covered by Captain Carnage, introduced in issue #1 as a character who others are afraid from being seen up by superheroes, and represents all sorts of journalistic crimes in order to get a picture that someone.

Dave Gibbons realizes that for the first four issues contained approximately of any kind are material. "We do not know in their costumes, but it's not in the way that they're not in a normal costume with a big splash of all their characters and happens to be there, and happens to have their not costume on. In reality these people wouldn't identify themselves in full-page splashes with their names and logos set apart. You've seen people



TV and on the screen in Batman and Superman, and that's why people look like costumes, and that's why superheroes are not." Moore adds that the publisher throughout has been "I do want really happy, what would really be happening."

The Watchmen covers the lives of six superheroes, of whom only two are active when the story begins.

"We've almost got a set of anti-heroes," says Gibbons. "We've got a super-villain character who gets his powers from the atom, a Batman type character who's got the reputation of a brawler and a brawler, a Mr. A or Quinlan type of detective, a heroine like Black Canary or Phantom Lady who looks very nice in her leotards, and a military hero who's like Judge Dredd, or Judge or Black Fury. He hasn't played of the character, but if you're comparing them we have half a dozen daily common types of superheroes. They'll all have their traits at other stages, according to Moore.



"The way that the 12 men ran is working out as far as their characteristics of plot and the scenes of characterization, although not so much as their lives. It picks up the plot and introduces the characters, and the second case in the *Condemned* life story. The third case advances the plot and runs. It's Dr. Manhattan's life story. It picks up the plot a little further and the fourth case in *Condemned* life story, and the story will go for *Condemned*, *Isaiah*, and *Nite Owl*, so that by the end of the 12 issues you'll have all three characters established."

Dr. Manhattan

The most powerful of the *Watchmen* is a blue-skinned man named Dr. Manhattan, christened after the Manhattan Project accident that made the power of the atom itself. "It's the character around whom the whole world revolves, and his presence affects the lives of everyone," says Moore. "His gained extraordinary powers in an accident involving atomic physics, making him, in all aspects and purposes, omnipotent. Psychologically he's no longer like a human being. He can see the atoms we're made of, and to

lose a man and a child are just different configurations of them. All the stuff that Morrison described about what Dr. Manhattan has for breakfast every morning, specifically for breakfast, is for those who like that sort of thing."

It can be how into working, and it can be to him, it's all happening simultaneously and as the last bit, it can be a new physical concept, like *Condemned* is, to many places as the main at once. He just doesn't care about anything. There's one line on a television show where the host is talking a piece and why? "I hope you don't mind me asking, but where's your DOCT" and Dr. Manhattan says "Up is a relative concept that has no absolute value."

If he powers himself as a new role configuration of atoms, why would Dr. Manhattan do murder things like appear on TV shows? "This case of the government," says Moore. "There's a question where we say that he lets things happen to him that he just doesn't see. It's power he's always been affiliated with, that government and he'll do what they tell him to do. He doesn't really care one way or the other, because he's got the most important person at his disposal to do his mission to do

anything. What would more anything in his life of control the world or the universe? The government has him do what he wants, and that's fine. He's not interested in that point, but it's what he does. He might as well do something of that of a movie saying. There's a scene where he shows up on a newspaper and he says, "The quality of my existence is..." He goes on for a while. If that's what he wants, he doesn't care why he should do it, but he doesn't care why he shouldn't either. He would think it's a combination between Dr. Manhattan and the late Reynolds but Moore is quick to point out the basic difference between them. "Dr. Manhattan doesn't care about the design, he's not interested in any of them. He was the human race and the first piece to ponder upon a great moment. He doesn't want to find out the general mystery of what it is to be human or any of the other things that drive. He's accomplished what he's doing and what it is to be human and that's it. I can't wait what it is to be a dog too."

"Sometimes he can get so through the means of what it would be to be human and sometimes he'll do something, because out of a world, out of habit, his brain is further contraction behind it. The other world exists upon him, and he doesn't care."

Setting up the appearance of Dr. Manhattan in the world Moore says "There's nothing that Dr. Manhattan could do in the world that the other two and the rest of *Watchmen* and the USA couldn't, except that in *Watchmen* it's personalized it into."

Rorschach

"The way to view Dr. Rorschach is as only as a mask or a trip," says Moore, "and he's probably the most of the story. Apart from being a piece of apocalyptic fiction and an amalgamation of a parallel world. The *Watchmen* is also a mask or a very and a dramatic story. Right from the beginning you have *Watchmen*, post-apocalyptic detective working through a damaged America trying to find somebody who's killed the President."

Rorschach is 142 pounds without his muscles. If you get *Watchmen* on the last world he'd be able to punch in the way that Rorschach is, as an *Enlightening* creature who goes around trying on the people for drama in life. They happen to be criminals, but you get the impact

and that with a different creature it could be black or grey. He's got the thing about criminals and wants to work them out."

"You can admire Rorschach in some ways, but he's not one of those over populists that set so popular in contrast, the populists that you can take home to your town and find the line because they're got a heart of gold really. The term 'populist' has become greatly diluted in context and what's meant is someone who gets over once in a while."

That's not a populist and Rorschach is. He's got different means and means. The first part of that *It* shows what he thinks like all the same. They discuss it during the morning, but based on how *Watchmen*. This city is a mess of me. I have been there for me. The way we've created justice and the police are full of blood and when the dream finally sets out, all of the scenes will fall. The entire world is just horror and that's how, and he's clearly most people in it is his head. He's really



"Enlightening"

"*Enlightening* looks like to be the man who is a world of projected fields in to his mind values. He's got that crawling righteous feeling," and Moore continues. "It's like Mr. X with a criminal. It stuck in the head of the man and what would be the first result to him that one of another and a would be horrible. To be that screwed up you'd have to have had a really wild life."

Rorschach is several other self-interesting and psychology. He makes a comedy staff of combinations of a black and a white screen, liquid between two layers of this *Enlightening* with some great penmanship. The liquid starts to heat and so it starts to cause the disturbing mirror effect. It's an effect that's called *Enlightening*. "The idea is that they're all just doing their own thing. I usually made a lot of *Watchmen* think in to see that they would be outside, but you're right, you want to do it. When you're done it will look like a skull hanging on the wall that's there."

Rorschach first emerged in 1962 and, in some *Enlightening*, "is that this had been before some one took mentally and actually." Moore adds that "when you are here in the '60s, he's still here, in something has happened in between then, and we're right. But I've got to come up with something really horrible to drive him mad, and I've almost done it."

Because he's so obscure, Rorschach gets little attention to ensure that he's the day of most people. He doesn't walk, and very little sleep. When he does it's at a particular cause because he's not all night. *Enlightening* Moore has a suggestion, making very intensely and then just picking up anything he does, such as the case of *Enlightening* in the first issue. He's not a person who would want to see.

Rorschach's original full-length costume—also invented



An early pencil sketch of Dr. Manhattan by Gibbons





"The Comedian is a rapist and a woman killer, but he's totally honest about what he is."

The Comedian

The Comedian is described by Gibbon as "a true man CIA daily (daily) department, completely honest while Moore claims that after the ambush the Comedian is the greatest character in the series. As the *Watchmen* depicts the Comedian has just been murdered.

According to Moore, the Comedian has been active since the 1940s and is actually is almost a general philosophy. "It's been around a long time and although he's on the same as Newback, he's also a psychopath. He likes violence, and he

likes things being crazy. He laughs at Vietnam and liked that. He can do the way that the world is going and he likes that." So why is he called the Comedian? "Because he likes a good joke," offers Gibbon. Moore also tells more forthcoming.

"He was better though as a joke that only he is aware of. Everyone else is a dickhead who doesn't see the funny side of it, but he's got the joke. Why isn't anybody funny but only he? It's always felt done outside job and someone said, 'Hey, what's the Comedian?' There's a conversation he's having about what a joke Vietnam was, and Dr. Manhattan asks, 'What about the burned villagers, are they part of the joke?' and the Comedian reply is 'Yes, I never said it was a good joke'."

The Comedian wears a uniform reminiscent of the Red Terrors, and Moore claims "it's what you'd wear if you were totally convinced with assassinating and killing people. It's about a kid leader error and a proffer, but, although he has to wear the stupid mask because he's got a scar. He works for the government because it's the only way he could carry on his job, which is going out and blowing up

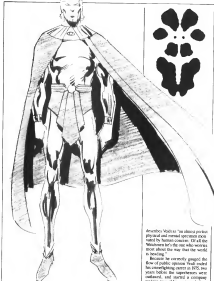
or killing people, and that's what he likes doing. He's really cynical and has no faith in the human race.

It's hard to comprehend such a man regarded as a hero. As Gibbon explains that is one issue of *The Watchmen*. There's a scene in a remarkably similar to incident that happened here, "and he's a man who can go on and solve that kind of problem, and become the hero, he's a hero," and Moore adds, "you can't take that away from him. He spent an entire in putting one who is based for it. He's a rapist and a woman killer, but the Comedian is used to become about what he is. He knows what he is by conventional standards and just doesn't care."

"What will happen with the Comedian and Newback is that people won't like them to start with because they act more like villains, but when you read the Comedian's story I think you'll feel how lonely he got and you'll get impressions of a different side of him. Underneath his 'Let's a joke, death's joke, war's a joke' attitude there's somebody else who's frightened."

To Gibbon the Comedian is a very strong and magnetic character. "There's something in people that like the kind of person who's got a very different view of the world, whether it's right or wrong. There's something that draws a mass of humanity to people with a bit out vision like it. Much as you disagree with such people, there's something attractive about their personality. There's a phrase that I used to control the Comedian up, and I made it come from Steve Miller. 'If they can't take a joke, **** their'."

An early pencil sketch of the Comedian



Ozymandias

Ozymandias is Adrian Veidt, an exceptionally intelligent man who's needed very widely throughout the world, ascending from a lot of different universities and calls on, and studying under various mental arts

experts. The name Ozymandias was the name of the Egyptian pharaoh Ramses II, and as much of Veidt's personal philosophy is based on Egyptian disciplines he's adapted the name as his own, although again of Veidt's it goes about the name, we can also be applied. Moore

describes Veidt as "an almost perfect physical and mental specimen that ruled by human concern. In all the *Watchmen* he's the man who won a war about about the way that the world is looking."

Because he's extremely glib and the few of public opinion Veidt ruled his controlling system in 1950, ten years before the superheroes were unleashed, and started a company making use of his controlled state. Gibbon describes Ozymandias as "the complete face of specific evil" and Moore continues "He's the only person that the public has any faith in because he's got the Ray Child of the superhero set, doing his job for his own sake." He's the most subtle and cunning, and has the acceptable face of the one person, a being that the people

employed by Frank Robinson are well-suited with decent working conditions.

Mosier also adds that Adrian Mark is the key character in the series in many ways that will become clearer as the story progresses.

Silk Spectre

"There's two Silk Spectres in the story," explains Mosier. "The original one is the daughter. The son of the 4th was the one who was mainly in to monitoring and she made the mistake of marrying her Steve Trevor, and as soon as that happened he didn't want her (pending around in a pair of fights with her brains hanging out). They had a daughter before the marriage broke up and the woman brought up the daughter raising the fact that having a daughter had taken away all the glamour from her life and replaced it with changing nappies diapers to give in the USA. When the girl was grown up she was forced to live the life that the original Silk Spectre had in Africa, to be a super heroine. By the time the story opens the girl is pissed off with the whole thing because she's realized that she's spent most of her life doing something stupid because her mother wanted her to."

"Silk Spectre and Neo-Cool are the two new human characters in the book. They're all human apart from Dr. Manhattan, but these two are the Ms and Mrs. Average of the superhero set and I think most of the reader's sympathy will go to them because they are the most normal."

Although Mosier says a subordinate told the Silk Spectre's current role in life is as Dr. Manhattan's girlfriend "He goes through the motions of serving America, so he has a girlfriend," says Mosier, "and it's the Silk Spectre." Although this could be seen as a very damning way of life Mosier points out that there's also a certain pride attached to being the girlfriend of the most important man on the world. It's a raw character study when the pages of the comic by Silk Spectre's mother. "There's very little love lost between mother and daughter," explains Mosier, "and the daughter is telling the mother that she thinks the mother has had a really good life and she's the mother figure. "Well, at least I don't sleep within 80 blocks," so she says "Silk is not an 80 block" and the mother's response is that she's the only difference is that she didn't have to get the 80 block, but once at a whole lot."

"Silk Spectre is there to help Dr. Manhattan in time, and he got girls employed by Frank Robinson are well-suited with decent working conditions.



through the motion. You're partially aware that's all that it is, and as time if she becomes partially aware of this as well."

Nite-Owl

"Dan Dreiberg originally became Nite Owl for children's fundraising reasons," says Mosier. "He was a great admirer of the original Nite-Owl and he thought it would be a really good idea to dress up and fight crime in the world. When money doesn't read him any more he says okay, but enough, and goes and sits in his lair, but he's not happy without being a superhero."

think to his point, it is made clear in the comic with the two in the first issue.

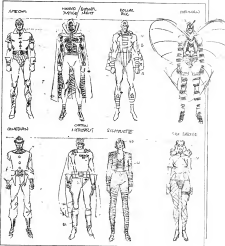
A Complete Nihilist

Quite apart from the characters and setting, the *Watchmen* is a step away from the usual superhero title due to the intellectual approach when constructing the story, giving an air of mystery of what the viewer believes to be the most important aspect of the comic. "The things that people are going to come away with on *The Watchmen* is the world view. Not the view of the world politically, but the way in which reality is perceived."

he says. "The reality in *The Watchmen* is portrayed right up close to the very dramatic. Watchmen and the sugar when it is a good example of that. In the first issue you see Watchmen go into Dreiberg's house, and because the sugar fits, enjoy the coffee in his position. A few scenes later he's with Dr. Manhattan and he puts a cube of sugar into his mouth and drops the wrapper onto the floor. A few pages later that the Silk Spectre notices the wrapper on the floor, picks it up and drops it at the bin. In the next scene someone tells her of Dreiberg's and wants a cup of coffee with two sugars, but there's



Glenn's character sketches for the *Watchmen*



just one jump left in the air, and DeLoach has a spigot, wrong side, I thought he had one, right side that.

"The reason I drew every scene on the newspaper was because of the gagster in the picture, and all the stuff that has nothing to do with the plot or the character is important. That is the level of reality as Mo'have that sets a sport from other scenes.

"If you read the headlines on the newspaper you'll be getting a good idea of the world situation, and they'll be worried not in a strict chronological."

"Everything in The Watchmen means something, although not everything means very much."

Gibbons is a little more guarded, saying, "You can say about the Watchmen that nothing is done at what Everything means something, although not everything means very much. A lot of the time is making all that work. I'm prepared to sacrifice things in the drawings to make the working work, and vice versa."

The violence in *The Watchmen* is also depicted, dealt with in a realistic manner typical for comics. Moore describes a scene at the End as an example, "Borchuk walks in to his, grabs her by the back of the head to kiss [finger]. He says 'I've got broken in like fingers, who killed Edward Blake?' When there's an answer it's, 'and he says 'finger' that's called Edward Blake.' It's one of the less violent fight scenes you'll see in a comic, but it's more sadistic—violent because it can be seen as real, it looks frightening." Gibbons adds that "it couldn't be done without the whole tone of the strip. In a comic with people smacking each other through walls it would be meaningless, but because we hope that this will be taken as social realistic you'll sense it as being a very surprising thing."

He is brought about the way that these people fight. The Silk Spectre and Nite-Owl are out of



From Rudy Barnes to Gordon Liddy. The Comedian through the ages.

contact at one stage or another, they're fighting, and it wouldn't be "W.M. back" to the club. The Silk Spectre just grabs somebody's wrist, yanks and separates them really fast, and Nite-Owl sticks his fingers up someone's nostrils. It's real dirty fighting."

The Artist

As artist, Gibbons designed the characters. "Alan described what the character was like and I did some rough sketches from what he said, and they carried over to Roy [Lieberman]. The sketches were also based on lots of photographs, character studies and real life or fictional characters made up by Gibbons. For instance, a lot for Christyann [Silk Spectre II] was inspired by young '70s women and 'agony' young '70s like in *190* [Richard Gere], Kennedy, popular celebrity, rich, perfect,

cool, precision through intelligence, very, the world as organized with him at the center," said the Manhattan-based, Bronx, Eric, designer, costume, special effects, costume designer 22 going on 44, says the world as "a-socio-economic system."

"The Comedian originally had various costumes on," says Gibbons, "but it occurred to me that with the basic party of 40 characters, if he couldn't be bothered with people that he couldn't be bothered with clothes, his only distinguishing mark is a hydrogel cybersuit on his forehead, which is like an Indian war mask."

With the Comedian I knew he had to be ordinary and very serious, but the first thing to pop into my mind with the name was the Baker I know he couldn't smile, but I guess Max's style would do for

him, with the heavy eyebrows and a mustache. But I looked too hard. In order to give him the smile with the door lock he gets, you can't design to be, knowing him with a smile he couldn't help, smile like a fool. You're just not, but the other half is split, and having done Alan that, how the ear came about because an intense part of the story."

"How did you get the size says a lot about the Comedian," says Moore. "Because the woman who leaves the door on the face looks something to represent the war that Vietnam looks on American life."

"The way it happens is a joke on him as well," continues Gibbons, "and that's the way the whole cover has been looking on itself, with something in the writing that will give you an idea, and then something on that during that will give you an idea."

"The Owl's name came from me, and he filled one of the holes that was missing in the scheme of things that Alan had worked out. When it was 8 or 12 draw my own superheroes, and one of them was Nite-Owl. What checked it was the spelling, to make it something out of the

ing it something to reflect itself in showing a page that's on a three by three grid. Most of the pictures are the same size, but things happen that actually focus your attention on who design the picture make us the page, but on what's happening in the picture. That does it with the whole theme of what Alan's doing stories, saying that what's intended is what three people are doing, not all the happenings, not the costumes, not the body language. I'm very concerned that *Watchmen* works for people as a whole package, so when you look at the comic you forget the format and get so sucked into the story that you don't see it. It sounds very pompous, but it's giving you a great deal of pleasure reading that is not considering art."

The *Watchmen* is an entirely British product, with Gibbons also writing the strip and John Higgins being responsible for the coloring. Higgins says he's enjoying the work immensely, especially the challenge of detail in every panel, and the pages 18 and 19 of the first issue is a credit for his participation with it's a question of Kitchcock wanting "that" as he offers with a beautiful going to



been coloring.

"As you'll have seen from the first cover, the cover of *The Watchmen* offers an easy connection to the character, and that's the way they'll connect. It's been nice to give the covers a definite look," says Gibbons. "Because the impact that's in a superhero comic is what's new, striking about something people in the month, but I'd think other people looked at a cover and said 'What?' than 'Oh yeah.' Another striking thing is that the covers are a combination of what it means. The entire is created with explicit detail and to have the covers as the



A series of Gibbons's very complete thumbnail sketches for *Watchmen* #1.

colleagues, and it was just that we were able to use the clarity of a designer as a 22-year-old for the 1940s. Nite-Owl as it was combined and never looking and made a book right for the time. As for the 1970s, Nite-Owl I tried to give him a costume that looks real life. It hangs up in his chest at the moment."

"About you, I'm talking here as if the possibilities were the most serious, but what's the most important to me is the whole idea of the thing. I don't think that the book looks like other superhero comic books you'll see. I'm kind

of bold and some of the panels are left almost completely blank with the 'Darker of water.' I'm sure you'll find that quality that," says Gibbons, "but that proves that it was a good decision to have him do the coloring because he's got a clear vision and isn't going to be talked by the artist. I like John's coloring because I wouldn't do it at that time, but because I don't know what's going on as a supervisor, it's got an integrity of focus." Moore adds that the coloring is very different from the traditional American approach and instead looks like *Star-*

Daily ambiguous, almost abstract design is artistically satisfying. Moore is also pleased with the effect, saying "I'm sure you're proud for the *Watchmen* because all of them, and understand Don's plan, art to rethink that you can almost touch them, although the actual image got fixed on the cover is more than two feet apart in any context, like the study badge on the first issue."

Wheels Within Wheels
In place of a letters page in the first *Watchmen* issue you'll be seeing the



about a blacked silhouette of his face, plus a series of dots, but exactly how "Under the Hood" is the name of Hollis Mason, the original Nite Owl II. It's all part of the elaborate Alan history that unfolds for the series. "It's to give people more of an insight into the world, so they don't just see these things, we're actually to see them as well."

Another example of this is *Labels of the Blood Prophet*. On the world of the Watchmen there was an African Congo member who, but as soon as the real world and a civilization appeared the sophisticated African ancestor major genre of comics concerns politics and power. "In the first issue explains Moore, 'you see Labels of the Blood Prophet being brought in a newspaper and as the third issue you see someone reading a copy. There's a continuing narrative of Labels of the Blood Prophet coming through the series, so that when you've read 12 issues of the series you've also read one issue of Labels of the Blood Prophet. It all fits in with the narrative of the main story and business (it is and there's several other characters)." For more information on the Labels of the Blood Prophet check out this column's ongoing *Reviews: Favorite Special*.

As you might expect after reading through to here, the rules of the Watchmen will be of greater perspective than *When Titans Clash*. They're all portions of questions taken from readers to derive the book and Ellis-Coleman, and when the full series is over at the end of the month. The real answer is to find *Watchmen*, and then with the

bill and Journal of the Comedian, with the full comic being taken from "The Comedian," is a song on Ellis Coleman's *Goodbye*. *Watchmen* album. "I think the drinking a toast to almost friends instead of those comedians." For those of you who like to speculate, the date of issue #10 is a "A. Kasper and More Living World."

It could be said that the Watchmen presents an exceptionally grim world. "Superheroes exist in a simple answer to very complex problems, and in real life there aren't such simple and beautiful answers," says Ellis Coleman, "and that's what the Watchmen is about in some respects." Adds Moore, "looking 'What's going to happen on our? Issue #10 is a really apocalyptic story, so that it focuses on characters who're looking to do with the main story, but people on the street, and you start to see how they feel on the world is starting to creep towards a nuclear catastrophe that it may be impossible to draw back from."

"As a writer I call it a lot of times, I think the world is as a terrible mess, but there's no problems that we couldn't see not given the amount of our brains out. But it would be a lot for me to predict a world that was more beautiful and comfortable because that's not the world we live in."

Both Moore and Ellis-Coleman agree that the Watchmen can't mean to be interpreted as an indictment of the USA. "There's no overt political message at all," says Coleman. "It's a literary exploration of what might happen if a people can see things as they apply to the real America they

they're making it into the comic, although if a reader people think about things as all that can only be a good thing."

"I've tried to get close to a lot of the emotion I feel about the way the people feel about the world at the moment, and then examine them without all the emotional clutter by moving them a step sideways," says Moore. "We have an American that's not contemporary current America, an America where Richard Nixon is still president, what as there's been certain constitutional changes. It gives us a chance to talk about things today without reading an anybody's son."

Add a last word from Alan Moore. "The significance of the first panel of book one of the Watchmen, the smiley badge in the gutter with *Under the Hood* eye, will be apparent after you've read that panel, but the full significance of that panel will not be wholly apparent until after you've read the last panel of book twelve. When you've read the last panel of the 12th book you'll want to go back and read again. Sounds good to me."



WATCHMEN

"We are all of us living in the shadow of MANHATTAN"
Prof. Arthur Glass—DR. MANHATTAN, SUPER HEROES AND THE SUPER HEROES



A 12 ISSUE DELUXE SERIES
BY ALAN MOORE AND DAVE GIBBONS



INVADEERS

Red Tornado scored his biggest success at DC Comics with *All-Star Squadron*. This is a series, which includes books as "Invasion Countdown"—i.e., one comic which takes place in between previously related tales. (In the past, fans have been called "snooze-itis" and "commodity creepers.")

But *All-Star Squadron* (and its companion series, *Legion Star* and *Seven Crusades*) was not the first such comic. Roy Thomas wrote it full 11 years ago—in March of 1975—a new Roy Thomas scripted Marvel comic for the stands. Titled *The Invaders*, it told the previously untold tales of Captain America, Bucky Barnes, the original Human Torch, Toro and Prince Namor, the Sub-Mariner, during the days of World War Two. Namor, with an eye to those daring days-of-just-now, so we know the adventures of Marvel's very first cinematic starlet.

Giant-Sized Beginnings

Giant-Size *Invaders #1* gave us more than just a team origin. It also introduced a typical Roy Thomas romp



OKAY,
AXIS,
HERE
WE
COME!

of December 1944, the creation of what would become one of the team's more persistent foes, the grotesque ice axman only for a run-in with William Chadwick, and a reprise of the original Sub-Mariner #1.

The Invaders' origin took place on Dec. 22, 1941 in a date which would also be the focus of *All-Star Squadron #1* several years later: several weeks after Pearl Harbor and America's entrance into the war. As Captain America and Bucky Barnes abducting a group of Axis bandits, an FBI agent informs them that an old friend of Capt. Dr. Anderson, is in the hospital with potentially fatal wounds. After a recap of Cap's origin which explains how he knew ANDERSON (who was one of the many generals when Dr. Enclave gave Cap his powers), Cap and Bucky spend the hospital.

In his prison "supernanny ward," Anderson (taken to Captive he had been kidnapped by a Nazi named Col. Ringwald, known for "big old man") using something called the Purple, Enclave, pushed



Anderson's reconnaissance of Erik and used that information to create a German "Moose Man".

An Allied Mail carrier to Italy, the "Moose" suddenly turns to feroceous violence and attacks by the Human Torch and Toro. They succeeded in rescuing Anderson, but Erikhead and Mister Mist escaped.

events to his true self—a 4-F Nazi leader named "White Lightning." It was then that the first AMERICAN heroes learned that they had been deflected. Reaction? Churchill, de Gaulle? Not they. They got each personal differences and made to become the allies' "top-secret" leader" was the Third Reich.

orders was to have introduced Lindt and captured a Human Torch story, but plans were unexpectedly changed.

Between G.I.F. #1 and Avengers #1, a diversion was made to cancel all of Marvel's Giant-Size books and move them to "normal" sizes. Hence, two months later, the Liberty Legion saw a second #1 issue.

Issues one through four consisted of the two partners, the first one having been originally planned for G.I.F. #2.

In #1-2, the newly named Avengers arrive in Great Britain and eventually get involved with the Nazi Brain Doctor and four enormous space travelers in the game of "Nazi gods." The Brain Doctor was exactly that—a disembodied brain on a robot body. The alien finally shrinks their armies and B.D.'s control, destroying themselves, the brain, and approximately B.D. as well. Issues 3 and 4 introduced yet another as the invaders' persistent "Nazi Rogues" Gallery, as it were. As Anderson was an named "Moose" because the German U-Boat Master wants to take the cruise subject alone, but the end of the team joins in. The space for Morrison leads them to the U.S. and then Bermuda, where Chitauri and Roswell are coming. U-Man escapes, but the team still "Nazi's" forces found Berry Dues. All of this sets up the invaders. End landmark story.

The Liberty Legion Arrives

In Avengers #1, the team agrees to take part in a war bond rally, during which they fight and are kidnapped by the Cap led for the Red Skull the only appearance of Cap's nemesis in the Avengers' "Only Bucky left behind, is a reminder that the other Avengers have "switched sides." At the end of #1, a betrayed Bucky leaves the old allies.

But Marvel's *Panther* #29 opened with a determined Bucky leaving in a hidden station to use the cameras to gather other heroes to cooperate in follow battles. The *Panther*, a Cap look-alike, agreed to help, after a long fight. By the end of the issue, Bucky had gathered together the Red Trench, but in error of a wrong track (due to a lack of an "out" of the laboratory), the Thin Man, who had gained his powers from a hidden circulation, the "Nazi's" a specialist who joined by others' names: Moose Man, Miss America, who was strong and could fly, the Blue Diamond, originally involved



and the Torch is ordered to "Moe Bucky" and the Thin Man to "New York."

Again the action reached *Panther* #30 at *Marvel's Panther* #30 after nearly killing Bucky, the Torch is called off in the wake of much loss by the Red Skull, the Invaders and Liberty Legion both off. Toro and Bucky make brief appearances at the battle's end, and, while chatting with P.I. agent Sauer, we find that Bucky was missing Toro and the "Invaders" has they were missing Bucky, all to convince the Red Skull. When the red Toro is to be loose, a subconscious "homing device" draws him to the Skull's hydrogen-filled home, and the resulting explosion causes the Invaders' loss of their topgear. The Liberty Legion remains together to fight on the home front, while the Invaders' lives remain open.

Back to Britain

In #7, the Invaders return to Britain and the Torch gets together with Falworth and her father, Lord Falworth, as well as the lovely Betty Falworth. Lord Falworth reveals that he had spent World War One as Britain's captured Union Jack, and a member of the President's Five is then told about his own. When the Invaders meet up with their friend, U.S. "old Red," and the resulting back slating which we learn Bucky as U.S. brother, as well as a Nazi subplot (1943 through issue #8) and references to #9 in the "Red leader" "Blind" society committee (Invaders' first supply and creator, Union Jack's legs under a hood), this ending is newly



revised contained cover. However, U.S. attempts to kill it, but some Invaders has once blind, appearing before a daily challenge. This eventually ends the *Seven's* two year (1940).

While riding Lord Falworth and escape to a hospital. Cap returns, now after a Nazi incident under the British name (1941) and, while being in the successful maintenance of blind from the Human Torch to August, the other Invaders fight the Blue Buller 1941. August manages to use the dog with new super powers of "lightning speed" and the team learns that the thin-skinned Blue Buller has a hidden supply in Wexford.

So naturally it's off to the job it, with August in use as the new British border officer. The Nazi villain of the piece is Col. Lewis takes the "Factor," and the team is saved by a WWII version of the Doctor, who starts at every end to Sarah Fishburne, brother of the man in the Blue Buller war.

Issues #14 and #15 were a kind of 1941 company ones over, whereas the Invaders' #100 is the Invaders, a named Red Trench's brother in DC's Freedom Fighters. Their story is Cap, Wags (Black Condor), Ghost Girl (Platinum Lily), Thin Devil (Human Skull), Stormy Lightning (the Red) Spots of 7-13, the "Sonic" and Dove (Star (Lionel) Mace) all relinquish their abilities at Bucky's end on the Invaders' counterparts in *Freedom Fighters* del.



As Anderson finishes talking to Cap and Bucky, the Torch and Toro arrive. The fair romance about their first meeting, during which they fought the Red Skull in King A-100 #1, and are taken to the Chesapeake Bay by the Red. There they are joined by the Sub-Mariner, and the five use an airwing British battleship from Master Man, who

The spirit of Sub-Mariner #1 is placed. "Nazi's" army, using things one to actually join the Invaders. My grandfather was apparently dead (exactly in repeated instances) and Moore was being "freedom," though by obviously found people to "hold down the line" while he was with the Invaders.

The second issue of *Glory Boy* is



except for Dyan May, who would come to play a minor-support part in Invaders history, and Spirit of '76, who would reappear in a 20th Anniversary special in the premiere All-Winners Special, which will be written by him.

At the conclusion of #68 Spectre, Dyan May and Lord Falsworth disappear from Fulcrum's Manor with no explanation, after learning about the Crossairs' two new team assets



More Origins and Beginnings

Issue 69 begins a set of stories which would set common ground #72. It would feature a number of origins, and even a case of changing identities.

"Walking back to Fulcrum's Manor, Cap and Bucky had come to the hooded Nazi-bombers out to kidnap an American private named Wipe White and his lady friend. The lady turned, "Tada," as it was not to be one of the Bombers, and ran away with Wipe. Bucky and Tero reassured Wipe's name as that of the creator of "Major Victory," a popular hero whose origin nearly parallels Cap's. The Naze, Cap Bucky, assumed Bucky knew the secret of the super-laser formula. The Invaders fly to Berlin to get to the bomber's creator, Wipe.

There comes the Sahn-Miss war's beginning is damaged by Master Man, who quickly defuses the men. Helele arrives in South in the prisoners, each held in a specially designed trap. Master Man explains how he had done so of the British Doctor's 422



one of the Super Soldier formulae have allowed the strength he lost as Doctor of G-5 Invaders #1 and how he has longer than strength. He has also gained the ability to fly. Meanwhile, Tula, whose true name is Helene Raab, a spy from Wipe. He retains what he had learned of the Super Soldier formula from his childhood friend, Dr. Anderson. She came into Col. Kroughland and the Brite Doctor had specialized in creating Master Man. Using this knowledge, she approached the formula and gain all of Master Man's abilities and somewhat Master Woman. An accident explosion into the Invaders, all of whom are recognized by Master Man and Warner Woman, except Cap, whose WW appearance built in his death as the end of #71.

Issue #69 covered with Cap, Tula, and the breaking of that fall by a mysterious figure, Helix, while tagging, decodes the two super-Nazis should be neutral, and look ahead to the 600.

Cap and his experience were some from the tremendous impact in one to keep from being out. The strange abilities himself as the Mighty Destroyer emerges his origin and deciphering the names that he

was really Ben Marlow, an American. But before we find out who he really is, the comic runs to Spectre. Lord Falsworth and Dyan-May arrive in Germany and return, and meeting Duke, an old friend of the Lord's, an anti-Nazi German. Through their conversation, we learn Dyan-May is still an old friend named Roger Astley, but he is American. Cap and the Destroyer enter Berlin to begin to rescue Bucky, and learn the Invaders are to be recruited in Berlin.

In #70, Cap and the Destroyer follow the captive Invaders to Berlin, where a grand plan to locate them results in the Destroyer's own big crash. All of this is witnessed by Lord Falsworth's party, who would help due to their pledge to help Dyan-May's significant memory. To that end, they go to the Institute of Nazi Services, where a battle occurs, followed by the discovery of the man responsible for Roger's identity.

The secret is explained how Roger and Brian Fulcrum had practiced in Germany and speaks out in debate of appointment with Helix before the war. They meet to depart the Break at war's start and were stopped. Brian was returned into a

cell and Roger went over to the scientist for France. Crucially then, Roger has been transferred into the dimension. Dyan-May then proved the scientist wrong that it was Helix who drank Prof. Schwartz's red formula and became the Mighty Destroyer. Shocked that they have just witnessed the death of their own scientist and the scientist captured.

As a result of the next morning, Helix presides over the coronation of the deaths of Master Man and Warner Woman and the location of the Invaders, including Spectre, Lord Falsworth, Duke, and Dyan-May, are shown to be very safe. Helix, a grandiose, utopian, and powerful, and an intended Helix's wife's Union Jack saving the day.

Issue #70-2 continued from #1, it was the past issue. "The Death of Helix" and "The Origin of the Sub-Atomic."

"The Death of Helix" picks up where issue #70 left off—Union Jack removing the dagger, and ending Helix. Invaders Captain America declares that Helix is a truly insane, Helix, who saved the Destroyer's "death" by ducking into a concrete man hole. He made his way to the Ministry of Nazi Science, revealed Lord Falsworth, Duke and Dyan-May (Speaker had already been taken to the evacuation camp, downed his father's spot [I], and finally and last, the Destroyer and Helix Lord Falsworth arrived. Duke announced a Nazi brother and Dyan-May, now fully recognized of his memory, had met in Capt. America's world which Helix has kept.

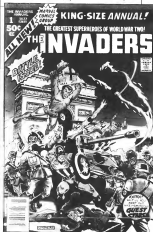
As the Invaders slowly reveal their past (I) a search strategy and Helix and Col. Derrick try to escape in some gateway to the dimensional border. Using Capt. Bucky and Helix, they are able to recover from the drop-jumps through in world of Helix, but Helix is still the Nazi genius who was in Bucky pulls him to safety. By this time, Master Man and Warner Woman have joined the conflict.

In the meantime, Dyan-May learns from his trading place and books, one Col. Derrick, but Helix puts Master Man and escapes. After fighting Helix, Helix said a Nazi built, the flying helmet saves three dollars in the bomb. If he has just enough fuel to get there to the English Channel, where the Red Navy sends a ship to pick them up.

Issue #72 reprised the origin of the Sub-Master by Bill Everett

with a small anniversary blog published shortly before Subby's last appearance in Marvel Comics #1. Issue #72, published in with the first ever writing of the complete origin of Helix, who was actually a mutant. He also introduced to his only appearance, the Sub-Master Lady.

and then returns in London while the writer Invaders go onwards to build their master's city. Each of the books in this chapter is illustrated by a different London "age" artist, such as the #70 and #71k done by Frank Robbins and Frank Springer. Cap for the Invaders a tale by Alex



The Annual

About the time the first and only Invaders Annual appeared, also titled as "The Invaders' Best Year Ever." Taking place between issues #70 #68 of the regular series, a re-introduction among other things, the issue is by Bill Everett, writer and artist, featuring stories by Stan Lee, Roy Robbins, and Bill Everett.

Schönberg, in which the Invaders help to defeat the Nazis, who have been mysteriously disappear.

Don Rico did the art chores for Captain America's fight with Agent Axis. The Black Widow, too. Axis manages to seal Cap's circular shield. How long has his original, re-imagined shield. Axis goes over and Cap's you personal disappear in

to the same "bacter" the Torch is in Chapter Four was drawn by Lee Elias and Frank Springer and pinned at Sub-Mariner against the Black Society by means of an "electric" torpedo. This Black Society prisoner-traitor to be analyzed, like the board and shield, for their unique properties and replaces both with black and gold ones. Name, two, disappear.

All three invaders appear to occupy them, and last of all with these two. Against the Black Society, Whiteboard and the V.I. (a sibling of Doctor V.I. All on heroes are revealed to be part of the cosmic-chaos-globe between King and/or Doctor Doom. The Cosmicmaster finally returns the invaders to their rightful place, and the heroes defeat the Shark, Hydra and Agent Asa and regain their lost powers.

Scarabs, Solihos, and Untold Tales

Issues #21-25 saw the active Invaders prepare to fight in the Nazi Zone's conflict having not expected. Bucky offers to fly him to the U.S. to get a medical operation. Dr. Sam Sledge, the other Invaders, joined by Spider and the now-active Uncle Jack, go to Big Ben for a hearing and learn that a financial group called the sons of the South are sabotaging British dams in Egypt. The Invaders go to help them their Egyptian friend, Major Hassan, and a persistent accident. Dr. Abdul Farid, with the help of the Invaders, find that a "vital code" which transforms him into the Scarab Scarab, Egypt's guardian and plunger, has into a battle with the Invaders.

Due to scheduling problems #24 was another reprint issue. This one Ray Charles the First Torch Master.



back-up, from Marvel's Mystery Comics #57.

Issue #22 featured the Invaders' Egyptian adventures. The Scarab, after helping the Invaders, indicates that the Nazis are the real villains and helps the Invaders obtain his first keys, going to "act for this country's good—and no one else!" It was a classic only appearance.

Issue #26 shows the two subplots into the forefront. Bucky leaves Dr. Sam Sledge in a liquidation-American American machine and crosses paths with the infamous Captain America, an anti-Invader figure if ever there was one! By the end, it's not general but some big doctor operating on a real American? Bucky finally attempts to take Dr. Sledge and his daughter, but they are not kidnapped by Agent Asa. Meanwhile, the Invaders return to London from Egypt to witness the return of Roger Astor to his normal height. Roger then announces he is taking up the mantle of the Night-Knight and returning to his energy lines. The Invaders—minus Spider and Uncle Jack—take a plane to California to join Bucky.

In #27, Asa kidnaps Tony and Davy Maxwell and Mocha (partner in his plot to save Dr. Sledge) capture of his brother submergence. Sledge has mysteriously notices the bullet from spy Tony's brother (Tony, Asa, and Sledge). They find Sledge's daughter Gwendy Lee, not hooked up to a complex surgical machine, which will duplicate any mistake by Sledge. This also saves Sledge's daughter from Steve Stricker's Devil-Doll Squad.

Issue #28, scripted by Don Glav, revealed another untold tale of the Invaders, so which they met with the President's Minister.

Issue #29 opens with the Invaders—now composed of Cap, Spider, the Torch, Spider and Uncle Jack—preventing the theft of atomic secrets and prototypes, unfortunately decreasing two in the process. Doctor Mister (yet another addition to the military super-hero and code's then inventor) is originally to find Sledge in Rome along Sledge's Assistant General for the job. One day, Uncle Jack reveals a deep military complex in the sea of the sea.

Meanwhile, Adolph Hitler calls Dr. Ock and his mother-in-law to his mansion. "Buck" through science and a jet-propelled study of the Wagner Opera (Hitler's favorite) Ock has created a "Dimitri General" in August, here of



Science, the Transmogrifier. The Knight took the Invaders for a flying Arsenal from Capt. America, Superman for an engine from the Torch, and an aircraft called Redwing from the Submarine Master of them had heard from the Knight were sent to fight him. #29, with a ship had constructed using three stolen copies. Issue #30 painted the Invaders against the Transmogrifier and his creation, both of whom were easily defeated. They also save Wagner Churchill from Steve Stricker's Devil-Doll Squad.

Issue #31, scripted by Don Glav revealed another untold tale of the Invaders, so which they met with the President's Minister.

Issue #32 opens with the Invaders—now composed of Cap, Spider, the Torch, Spider and Uncle Jack—preventing the theft of atomic secrets and prototypes, unfortunately decreasing two in the process. Doctor Mister (yet another addition to the military super-hero and code's then inventor) is originally to find Sledge in Rome along Sledge's Assistant General for the job. One day, Uncle Jack reveals a deep military complex in the sea of the sea.

Meanwhile, Adolph Hitler calls Dr. Ock and his mother-in-law to his mansion. "Buck" through science and a jet-propelled study of the Wagner Opera (Hitler's favorite) Ock has created a "Dimitri General" in August, here of

the "Secret Transmogrifier" they manage to bring. This is the present, and each hero. There's voice to his own language. This falls under Hitler's hypnotic spell and a command to fight on behalf of the Reich.

An interesting subplot here while concerning with them. Hitler stays in real form to get a strategy, granting spider with a device of technological glass that can see through the dark cover. This device is revealed another day. This subplot never materialized.

The Invaders story is was very exciting. Sledge after a Nazi pilot crash-landed a plane and from the level Sledge is on the team. As a suddenly a plane starts overhead, and they jump down before the Invaders and Sledge.

In issue #33, an all-out battle of total terror. Doctor Sledge takes on the fighting and sets in automatic pilot for a mission. This follows the ship, and the Invaders follow. They do the mission, Dr. Ock dies in a boat built brought on by jet, and on even "this is really Victor Von Doom, later to become the Fantastic Four's arch-enemy."

After a brief battle with the Invaders outside the Kremlin, they return and eventually take Sledge through the machine which brought him to earth, thanks to Van Doom's submergence. This story explains the interplay and depicts the Invaders. This Invaders escapes Hitler's "control," just as the Invaders take that "Buck" is not dead, nor is he the machine brought. Cap pulls off a mission to reveal the secret Nazi "Falkenberg—Dunkel" that with, shows the lightning energy he shot into U.I., leaving just enough to reveal the secret and provide him the ability to shoot lightning from his hands (so much for the U.I.'s inter-sterility complex). As they return to Agard, he suddenly stops the members of his staff (and his "assistant" made him dead). He revealed a truly comical look—Cap and Sledge hearing. They believe their "Assistant" died.

Issue #34 pits the Invaders against a seemingly invincible Mighty Destroyer who's really belonging the British war effort. The team follows one of his planes to a castle off the British coast. There U.I. and Spider lead the Destroyer speaking perfect German—a language the Invaders' Roger Astor, his secret speaker. Uncle Jack identifies the Destroyer, who turns out to be Master Man, while Spider finds



and rescues Roger. The battle takes the two up on the wings of a plane, where U.I. falls from the last three-level team, which causes him to fall. Master Man escapes, but U.I. is rescued thanks to Spider creating a space airplane to attend his recovery and escape the Invaders. After a brief stop at Sledge's Master, the Destroyer returns to his submergence work in Germany. A submergence work. The Torch and Spider return to the States, leaving Uncle Jack and Spider in a definite British.

The Big Fight

Issue #35 was titled "Honor on the Beach Front." The Invaders and their staff would create for the next several years. While sailing through the ocean, they are rescued by the Torch. The armor having been the prototype. Prof. Sledge now starts work over to another Iron Cross.

The Iron Cross story had its origins introduced the series' final episode. Marquis (U.I.'s first name) #34 had been watching the health from the ocean's depths. He and the Invaders and Liberty Legion (by all, he neither, but everyone says it's a matter to a medical analysis from the machine that's only U.I.).

Issue #36 opened with Cap, Spider and the Torch, and now official



member the Whizzer stopping a Pink Bull from blowing him up on a speech place in New York City. Side the Whizzer returns the Liberty Legion that he's looking up outside their leaders for the day. "They're about one tick," says Dick. "We, America, decide to go with them, about the leaders as also means one woman—Spiffy! Meanwhile, U Man travels at Chinatown, and finally encounters Lotus, who is proved to be a disguised woman with mental psychic abilities. She reveals a crystal ball in which the Red Raven hears Kid Comandante, especially Legion Kid.

The leaders finish repairing the damage in New York and fly out to San Diego to investigate with spy activity. On the way, they meet Cap and the Torch off in Los Angeles to visit the Kid Comandante. Lady Lotus and U Man also head to L.A. in a secret plane.

The Kid Comandante uses a small Aquaplane submerging and docking on Santa Monica pier but U Man serves and delivers him. Even the arrival of Cap and the Torch cut enough to stop him from escaping with Golden Girl.

It is not until he sees Golden Girl's face that Lady Lotus recognizes the disguised her previous enemy through years of isolation. Eating with London, Lotus meets her and psychic and physical face. London Day fights her off and with the arrival of the heroists, each see U Man into hiding again. In the aftermath, Rocky and Tara handle over their worry and affection for Golden Girl. There is a flashback to Sgt. Eric and Uman Jack led to stop Aquaplane widens from returning Santa Monica pier. The Pink Bull

Blind. This apparently, ended the story with issue #91.

Apparently, that is what one picked up issue #92.

The story picks up with Baron Blood flying off to the U.S., under Lady Lotus's mental control, and the heroes returning to the East Coast, the spy activity in San Diego having been a fake alarm. The Kid Comandante returns on West. The heroes get an indication at Fort Dix a few nights later and Capt. Happy. Sam Sawyer of Sgt. Platoon leads them to investigate some



strange activity. They travel to wherever Axis Field, where they encounter Baron Blood, who has just returned after the two "idiot" for Lady Lotus. Blood saved a machine plane crash to delay the heroes, while he goes to meet the two. One companion of Lady Lotus, "Sage Axis" Henry Man and Whizzer

Wagner as a companion of Whizzer was back to back through time, working almost hours. The FF Movement, Mass America, the Whizzer and the Liberator return to Henry Man and Whizzer to prevent after G.J. Saunders #1, before Saunders #1, who succeeds in making an experimental engine for Skyhawk and Red Raven and Jack Frost led to stop U Man this time. This apparatus also involves #1, before Saunders #1, after the earthquake, light same, the two teams agree to work together to both get the

stuck and speed to stop a

During the closing tracks, the super human representatives of the Allies and Axis manage to destroy the Redwood plants and the Rosewood Amusement Park. The heroes finally and severely defeat the Super-Axis, Cap, Planner and the Torch their Bronx Union Jack and help in England. Before they leave, a fugitive Lady Lotus conceals a devastating figure in Chinatown, the Yellow Claw who admits her love for Sam about it all wrong, and that within a decade, America would be his.

This ended the heroes' series run.



The Untold Story
However, one other wartime adversary of the heroes and Liberty Legion was placed. The story begins in December, four months #1. The FF are attacked by some new machine Nazis and use Dr. Thorton's time-traveling to investigate. They

discover a companion of Whizzer was back to back through time, working almost hours. The FF Movement, Mass America, the Whizzer and the Liberator return to Henry Man and Whizzer to prevent after G.J. Saunders #1, before Saunders #1, who succeeds in making an experimental engine for Skyhawk and Red Raven and Jack Frost led to stop U Man this time. This apparatus also involves #1, before Saunders #1, after the earthquake, light same, the two teams agree to work together to both get the

stuck and speed to stop a

During the closing tracks, the super human representatives of the Allies and Axis manage to destroy the Redwood plants and the Rosewood Amusement Park. The heroes finally and severely defeat the Super-Axis, Cap, Planner and the Torch their Bronx Union Jack and help in England. Before they leave, a fugitive Lady Lotus conceals a devastating figure in Chinatown, the Yellow Claw who admits her love for Sam about it all wrong, and that within a decade, America would be his.



Whizzer and stop the Nazi build-up in Candy Mountain as occurred France. While attacking at night, a variety of human explosives victims, over time, and Miller began to fall for Jennifer Cole.

The first production continued in a reply of a well-motivated source from Avengers #1. Captain America took his stand at the set of Sam's "Zee's" "Silver X," which talks to Dr. Thorton, using time-traveler. The FF return to the get send victory ball of the Whizzer and the Thing, now to return to #41, to find the other half, which is reality what led to did in Marvel Two in One #40 #1.

His return made us "time" to help the Liberty Legion send off on working by a plane ending. He called Skyhawk and his partner

John the Silver. Both in reporting all an experimental attack control objectives.

Mass America, the Whizzer and the Liberator return to Henry Man and Whizzer to prevent after G.J. Saunders #1, before Saunders #1, who succeeds in making an experimental engine for Skyhawk and Red Raven and Jack Frost led to stop U Man this time. This apparatus also involves #1, before Saunders #1, after the earthquake, light same, the two teams agree to work together to both get the

stuck and speed to stop a

During the closing tracks, the super human representatives of the Allies and Axis manage to destroy the Redwood plants and the Rosewood Amusement Park. The heroes finally and severely defeat the Super-Axis, Cap, Planner and the Torch their Bronx Union Jack and help in England. Before they leave, a fugitive Lady Lotus conceals a devastating figure in Chinatown, the Yellow Claw who admits her love for Sam about it all wrong, and that within a decade, America would be his.

This ended the heroes' series run.

Where Are They Now?
To conclude this article, we take a look at the present fates of the characters involved at the 40 years of freedom, the Annual and Christmas issues, two months of the Premier, and the FF/Marvel Two in One series.

Captain America originally transported continents in #41, on the city Rocky Island and Baron Zorro was lost to the world the two decades had returned, as did the Red Bull.

The Human Torch and Toro killed Adolf Hitler on Berlin on April 30, 1945, with only U.S. Major Otto Geschke as a witness. The latter was afraid the Hitler had killed himself.

The Torch, Toro and the Sub-Mariner returned to the U.S. scene to use their British ally, agent. Instead, joined by Mass America and the Whizzer, they founded the All-Waters Squad. The group was founded out by her independence.

The British Spirit of '76 is Captain America, and Henry #1. Sam has had Fred Davis as Rocky. The group had several adventures, dis-

ting which the Spirit of '76 did not was applied to Capt by the Premier. The group finally disbanded.

The Human Torch "died," but was later reconstituted into the present-day Vision. Tony Stark in the '60s, being killed when his "puppy" dog, being infested with the Sub-Mariner.

The Sub-Mariner lost his military, for a while, returned as a villain, then a hero, and is now once again Captain America's teammate, the title in the Avengers.

The Whizzer and Mass America married, and Mass America died in childbirth. Whizzer died defending his adopted son, Rocky, and his adoptive children, Scottie Mitch and Quakerboy, from an old A.B. Wagner, his father.

Spiffy is gravely ill for years, married, had a son and was widowed.

Baron Blood—the second Union Jack—died in an auto accident in 1951.

Baron Blood was his first real in #91 and Lord Fairweather—the first Union Jack—died on the same night, incidentally, the latter being, is still alive.

The Red Raven died in battle with the Sub-Mariner.

The Silver Hammer has left Earth on the company of a beautiful girl.

The Power Doll, in 1962, the post-war date of Jack Frost, the Thin Man, Golden Girl, Human Torch, Agent Axis, the Dreamer, Jennifer Cole, Victoria Watson, Skyhawk, Iron Dawn, and the multitude of other characters are unknown.

The art in the heroes was originally handled by the artist Frank Robbins, who captured the Golden Age mood wonderfully. Unfortunately, many readers didn't want to see that kind of work, and by Ken Robinson was gone. Alan Kupperstien did most of the "green" coloring team, with a variety of artists. Gene Roddenberry contributed #2, #8, and #9. The Liberty Legion mascot originally modeled for their second year in Marvel's Premier, as he had originally done an Marvel Premier #9 and #10. Set historical the "washed story," it would appear in the FF and M.F.I.G. issues.

The Invader was set in San Francisco, and decided when killed a prominent. With the abandoned nature of DC's All Star Squadron, perhaps it's all for Marvel to consider an Invader series. With the comic market and war-torn times, it would suit just.

a good moment when an older dream, the kids go to bed by being down on their knees.

The art is by great artist Rick Evershed, filling in and Jackson Guare as well. She does okay, but the art is ethnographically. It is aided by Bill Sanderson whose scratchy style gives a nice, especially on the faces. The characters have a whimsy quality and the beach and block figures carry cheap, tacky outlines, and for every panel approached in a "strong" manner, there are two "surreal," ones. Perhaps Sanderson's subtle advice parts of the art. The art is very nice, certainly more interesting to look at than your standard found art, but I'm not too sure Sanderson is as smart. I'd love to see him work on Dr. Strangelove.



all on this book is sparse and well-crafted. He spends a bit of time at a bar in the first panel, before an horizontal strip for six pages and the usual heroism never ends. Guare is the epitome of the Marvel Art as he gets the work done by printing. Guare is sometimes called at to help on books running late, and in many professions that is a valued talent. So maybe this was a work job.

The editors had all ideas, and generally stated lower, lighter sections of the year. My eye never looks here. Guare usually has Tony's looks but in some way to push the lead into his, but then a always look like he's off balance.

Our heroes live in a "complex" that looks like a busy office building on the outside and an old world-faded expression on the inside. The only things on the walls are windows, or just black paintings. Every floor is barely decorated or decorated

harshly and extremely large and empty. He spends a bit of time at a table in a window between panels. Joe Robinson is credited with "fiction" as the epitome of the book, as a whole can be laid at his door step. Perhaps the book was running late, but that is hardly the way to start out a new book. The coloring is simple and says much like my nephew's old coloring books. Not only that, but the color on two characters' hair changes so much that I can't tell if they are supposed to have the same hair color. It is all very unappealing to Bob Layton, with a "just read" from Guare. The characters are always speaking, too much, like someone's afraid the reader won't be able to understand what's going on. They also speak in Character-speak.

Just Gary thinking to himself: "I got like everything could go back to the way it was. But I could

was?" There is little characterization, except for an orange character, Hank McCoy's scientific intelligence and his, Rogers, Irons, etc. and Marvel does a great job at building them out. Layton's approach of an old-fashioned of Hank's is blown, or what to make his of Hank's own. Happiness, you find it comes off in a picture of the last Mike Co. one.

The book focuses on the original X-Men, plus a new status named Raven who can mentally see into the thoughts of his "Association." We find out that Irons never did go to the office, the Phoenix only put himself into a look-alike by, using Irons's condition as a form of camouflage. Now, it's just the thought, Irons never Phoenix, Irons had a kid named Rachel, who has been here and who just became Phoenix because of the Phoenix. And Irons has no idea what Irons married the Irons. Irons had a kid named Rachel, Scott is not convinced about his feelings for Irons and Maddy (especially he won't feel me about Rachel). Irons doesn't know what's wrong with him. They wonder if it's his hair, his, but it's Wilson doesn't have that girlfriend any more.

So, what a mess. A perfect idea to look at the character, don't matter, or Irons either they're both published, Marvel never has a good read. No matter how good and the book of Phoenix was, in some of their ways is a bad indication, and highly unappealing to me.

the means of thought going into this book. There are two or three to try this book to the other X-Men books. It's just a piece of paper that the office person can check out every day of the week. Apparently, Marvel doesn't know the degree of its heading.

REVIEWS RAJONES

BOMB SHELTER The Silent Invasion #1

The year is 1952. The story begins on a lonely boat named Phoenix Park Harbor is filled by an act of light coming toward the sea. The police find the vehicle the next morning, crushed against a sign post. There is no trace of bodies.

The focus shifts to Matt Seltage, a newspaper reporter. Some months earlier, Matt had disappeared for six hours. When he returned, he had no memory of the time that had elapsed. Because of that, or perhaps simply because of the times at which he lives, Matt Seltage is somewhat paranoid. He has become obsessed with aliens and UFO's, and he is convinced that his neighbor will be a Russian spy. The truth is probably far worse. Brian Barlowe comes to the attention of a young woman named Gloria Archer for his own father is arrested as dangerous suspect. She is being followed by men the change the Commission again, though they

may as first be employed by the FBI. Elsewhere with that in the evidence, that seems to contradict the views of the news of a passing UFO sighting.

The Silent Invasion is a work with some fairly good points, the mix of the 1950's, particularly the old science fiction line of that decade. However, on the plot what you contain has been. An individual, often seemingly innocent, is found that something wrong is going on, but has started from giving a conversation afterward he's not a spy. The difficulty is often compounded by the fact that the alien who walks along is an almost indistinguishable form from human. Younger but comparable to the type of "No storylines probably consist from being because of the Bob Deacon's.

Like many others, the reason the plot never was used repeatedly was simply because it was really written with a lack of imagination can be filled with clever storytelling.

Sergey Larin Patrick has done a reasonably good job here. All the necessary elements of mystery and suspense are in place, unexcited in loving conformity to the old but new. He does lack a certain short in the dialogue department, it is understandable, but lacks the magic electricity that helped make some of those old pulp sci-fi classics. Character's lack, if not his, is especially on the right place.

I fear the book's chances of success will be unfairly jeopardized by the artwork. Michael Chazka has taken the same route followed by



A kind-of aspect of the series is the idea being called "Warlock." The concept that he was created (especially a loss) by Sanderson, and I must say he's quite effective in reflecting that myth. Character's skin has been somewhat. By coincidence, we get to see what kind of a man's character the New Mexico will receive by looking at Guare's work on *A Factor 2*. Well, it is a huge Sanderson step on its right. Providence Mike Zink came to the latterly long-passing faith, the



WHY wouldn't know a job of Henry Thompson but he...

As an kid that LOVED Ray Bradbury (not just to work with Jim Henson) and spent some time with Chuck Jones. Who clearly does not know that the guy who did Kermid back in the 50s at the end of the day also worked with Henson. The teacher "spoke some sense with King" without embarrassing me with Frank Miller—that doesn't mean DC's going to hire me as a Batman hero.

My story here is entirely positive and totally lacking in humor. I'm beginning to wonder why my own brother is not the least "lousy artist."

Bradbury seems much higher minded for his work at the book's publisher—at least when he's drawing the animals. His rendition of Zelig's the C in spin is... By contrast, clearly shows that he might well be a Jones inspired guy (I'd call that a, not R.A.) When it comes to human beings, though, King draws like he just dropped out of a school for unimpaired artists. An obvious effort, but not bad.

I had another story among problem with the book. It introduces so many black and white. By the time I finished reading it—I was gay. I was black and white. So much of the art had come out into my hands that I looked like Al Jolson's make up man. (Now much—the promotional people will not let that fact to cover the Prime Stone of the same quality in Cerebro's.)

The only thing to this book deserving of high praise is the editorial by Kevin Eastman and Peter Laird, supporting Jack Kirby's classic against "Marvel" (Remember those two writers to let the Builders know what you think of this matter?) A laudible editorial just isn't enough to influence a book, however. I have classic Mike Escobar for being a one page story, but that still leaves it out up on Prime Stone Risk.

Unless your idea of fun is watching your heart surgery—since that one is published.

**ALL'S WELLES
Secret Origins #5**

In 1958, we moved both to the east and to the west of America. Adolf Hitler was testing the lengths of his empire by the launching of several jet-powered German bombers toward...



ing over Chasew and his brother. Most of America, and disillusioned by the aftermath of World War I, had...

to be taken as becoming somewhat with three foreign magazines. Roy Thomas felt much the same way. A weekly young newspaper publisher, he was more than happy to attend Chasew's launch in some form. For the uninitiated Chasew, he had had the idea which had led him to fight against the fascist forces in the Spanish Civil War.

Thomas was not a bad man, simply a busy one. Yet the complex challenges of a thriving operation which had also served in Japan, and the increased responsibilities of King-Tom's. Chasew's childhood—resulted a part of the publisher's soul that he was in danger of losing.

While Thomas attended a Madison one conference hall, he saw the enormous black outfit of a "Highly Sensitive" As he, or more likely, would have it, but also the angle of Great Britain's "Six of the West" radio broadcast. A couple of days, exploiting the press sparked by the invasion, played out in "Masters" and rebuffed the weekly circulation in attendance at the marketplace. In the process, they killed the inside reporter who had as young Roy Thomas's confidence.

Two's and Warg played and copied the words, and by so doing introduced new content into his a position which at that time contained only of Supermen and Dr. Death. There would take his inspiration and a new name from the last word spoken by a dying woman. Dr. "Madness" Ben—"The Average Joe Cook"—the Chasew Agent.

I decided to review the story told in the fifth issue of Secret Origins because of the launch year beyond, upon it by a fellow critic who had...

sent an advance copy of the book (which I could not read the same. Roy Thom last.)

While I was not totally overwhelmed by the story, I did find it to be quite good. Roy Thomas had found out about the book's identity used for showcasing his love of the Golden Age heroes. That true and passionate love goes a long way toward compelling why he is the very first launch of this book, the Golden Age origins have been here and away the best (though the modern ones have not been bad). So long as Roy is around, we have will never be allowed to forget our common roots and such as it should be.

When it comes to re-telling origin stories, which is of course the arena of the periodicals, a writer has an inherent difficulty in retaining original facts, such as the fact we are already familiar with the basic origin of most of these characters, the writer must work doubly hard to make the re-tell one fresh and original. This is no easy task.

The challenge is made somewhat easier here, as the Chasew Agent was never given an origin before this. This left Roy and Dick Thomas free to go in whatever direction they chose. They have delivered a solid script, very much at ease with 1940s analogies on full faithful to the pulp format that opened such heroes as the Crimson Avenger.

Of particular interest was the fact that Lee Thoms intended his newspaper from a rather telling "origin" with the title "The Incredible Truth that both men hold, one traditionally wondrous of the hero's mythology had less with the male. That may be an art the Thomas did not intend to explore further, as he later announced plans to use a later Crimson Avenger problem to help re-tell the origin of the heroism. I must admit that I never expected Roy's publisher for attention; certainly would find it was just the pages of the book, but I believe like the script.

In addition to enjoying the Golden Age origin stories more, I have also found them to contain the better on Roy, on his capacity as editor, has come up with some dynamic criticism which is hard to read without respect. This issue is an exception.

One issue is adept at depicting various characters like the Crimson Avenger, and his launch year beyond, benefit a reader in capturing the...

ambition of the 1930s. As I have often stated before, I prefer it when Gene's love penning is lightened by a strong color (as in Tom Moore). He has found an excellent helpmate in Mike Chasew's.

Misty is a fine procedure in its own right, but displays more greater depth as an idea. The first hand has given focus to the pencils without any way submerging Conan's own distinctive style. The collaboration of Conan and Chasew gives the story the moody atmosphere it needs to be over more successful.

Something which to me adds considerably to the quality of this tale is the low price that usually appears in each issue's cover. These are always informative and meaningful and while they take space that might otherwise be occupied by letters, I hope these features remain a fixture in the book if it is a success for both cover and story.

As for the issue on hand, it is at least as good as the other Thomas re-tellings of superhero origins. Considering the success of DC's current Silver Age comic, it would not be surprising to see the Crimson Avenger appearing in his own series.

I for one would welcome a MISTY AYE
Misty #5

Having been unashamedly inspired by the previously absolute Angel Love last year around, I thought a only fan and reader to take a look at my another book directed toward the same media audience: Tom Robbins's Misty.

Misty appears to be much more recently grounded in the tradition of such stories as they appeared 30 years ago (I'm, as a boy I remember it) could by my hands including (Misty the Model) and as I'll, "Whore" Angel Love seems more like a Kaye Silver case on quality.

Tom Robbins has definitely updated the subject matter of the cover, as seen in the first two paragraphs. That's about as fully open being the age of 30 that...



class, Misty said her chief rival. Darlene, matterfully did much about their. Because of their first physical battle, Misty finds "them" out now to her, while Darlene can barely sustain the "it" part.

As a result of this mix-up, Misty finds she is becoming someone, while Darlene goes out on a limb. Models to say, we get her telling clear intentions here, but it is an amusing tale—one that, in an interesting and unimproved way also manages to alert the reader to a major health problem affecting a large number of girls and women in America today.

Never comes a three-page of being to really as fast, as Misty's Aunt Nellie, she would send a real down memory lane.

While I can't claim to be totally bothered by Miller's treatment as middle-aged children, it would have been more if they come out any other comic (but that reader) would touch on something I feel hard to be one of many women—the fact that they still do not have their own volume physical beauty as they near their 40s and 50s (Madie Stephan for example). Television comedies who have done so much to reinforce the perception that it remains being and does mean English fully open being the age of 30 that...

it would be nice if other media did more to update this belief.

The final story, "Misty Wins" is a rather nice bit of fun in which Misty gets outwitted on playing video games that the fight is off. Misty gets her picture in a feature, the story not get! Finally, the a classic over belief (Misty and Veronica come on the scene the good, simple middle-class girl is the selfish, spoiled rich kid. While it is important for both to realize that money is not a product of a person's worth, the explicit ammunition between the two and the latter also seems to display a severe class consciousness. Surely there are a few wealthy individuals who are also warm and caring!

There are other odd characters on hand for this issue as well, but odd and uninteresting to the readers who subscribed before changes for the clothes wear in the stories. I have always thought the last to be a very nice device, allowing the reader more active stepping with the entire process and also reminding them for how often the reader did get to be his destruction in the few story, though, as Misty and her friends would to change (clothing wear) part.

I also thought it necessary that Tom Robbins not too find a necessary to spend someone else's money...

Small Press WATCH



By Scott McCloud

What is it that makes comic books so fun? Is it the characters? The stories? The art? Or is it the way they're put together? I don't know. But I do know that I love them. And I love the way they're put together. I love the way they're put together. I love the way they're put together.



Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.

Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.

Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.



Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.

Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.

Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.

Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.



Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.

Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.

Flowers, bold brain graphics that fill out 10 of them, 10 pages. Flowers and bold brain graphics that fill out 10 of them, 10 pages.



FOLLOW THE ADVENTURES OF CODGER, DUFFER, GEEZER AND ZIKE AS THEY LIMP THEIR WAY THRU AWESOME DANGER. THRILL TO THE DRAMA OF A 13 YEAR OLD, 475 POUND PSYCHOPATH BENT ON DESTRUCTION AND MAYHEM!!

COMING IN AUGUST!!

FROM PLANET-X-PRODUCTIONS

THIS MUST STOP!

Ripped from the very fabric of the space-time continuum!

HEY, KID! -WANNA BUY A COPY OF

Captain Jack

?

"The children told me what the cat was going to do with the red-hot comic book . . ."

"outrageous"

Monthly, all summer long!

"BOLD"

I GOTTA GO HOME AN!
TELL MY MOTHER SHE'S
LOOKING FOR ME . . .

"I have seen the future, and it's full of funny animals in space ships!"

"... may be the last comic book you'll ever need!"

"too hip"

"Illegal, immoral, and well-drawn."

"Funnier than Wuthering Heights"



"Roughly but nice"

"Help, Cecil, Help!"

"For people who like this sort of thing, I suppose this is the sort of thing they like."

"Too much too soon!"

"It should be against the law not to read Captain Jack!"

Ripped from Mike Kazaleh's fevered brain!

Ripped!!!

It could only be from

FANTAGRAPHICS BOOKS

Monthly, all summer long!